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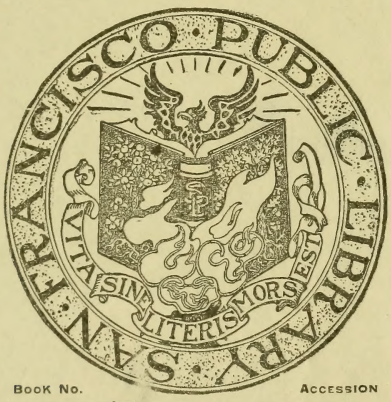

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CAMERA CRAFT

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A Photographic Monthly
Volume XL January to December, 1933

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New Year Songs — *Charles Clayton, Jr.*

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January Snow — *Guido Pellegrini*

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XL JANUARY, 1933 No. 1

Some Notes on Pictorial

RALPH MORRIS

The welcome accorded to photographs by museums of art, among them some of the oldest and most conservative, seems to be clear proof that good productions may be regarded as works of Fine Art. Some consideration of factors in the making of what is good as pictures may help us to increase the number of photographs worthy of places in the permanent collections of museums.

All good visual art is clear and simple. An illustration of this among outdoor studies is Gossip by Joseph Bing. Simplicity is throughout—in the few objects of interest; a small group of people, with tree and wall subordinate; and the distance and pavement, given with a few tones. In considering the way in which the parts are composed we note that the group is of good size with reference to the limits of the picture, is well massed and placed. Open windows and a branch of a tree are in good relation for size, deep tones, and position. Baskets, the pavement opening in the wall, and the bench are fortunate dark masses. The tree also is good though, if Dame Nature in starting that tree had considered the future photographer, she would have curved the branch and, on the other side of the trunk, have caused the twigs and branches to grow in more graceful lines. In toto the photographer keeps interest in a lively conversational group, placed with very effective simplicity.

In portraiture, about which we shall have some other hints later, we wish such position, background, lighting (and accessories—if any) as will contribute to the expression of the essential facts of character. Everything should be subordinate to the significant truth of expression; the direction of the eyes, each bit of modelling in the face (managed by the lighting, which may be complex), every suggestion of "texture" in hair or clothing, every bit of furniture, every line and mass should, in size, position, direction, and "value" (in the scale of light and dark) be not only pleasant in itself but contributory to the appropriate unity of effect. The studies of men by Pirie MacDonald offer fine examples constantly; and "Old Man Wang" by Nievera is superb.

In landscape not less, notable results will most frequently and easily come from a setting with few elements and those, simple ones. Many successful studies have a vista—the appeal to the imagination is never to be neglected—that, avoiding the exact center, leads the eye and the fancy to atmospheric distance. Not rarely a tree on one side will be balanced by a shorter tree or by a clump of bushes on the other. Those of us, the great majority, who have to work with inexpensive cameras will be greatly helped when manufacturers very generally (a few do already) make it possible for us to secure long-focus effects with the common, single extension of bellows and with the fixed focus types. Often that which we find interesting and pleasant is within a rather narrow angle (from 30 to 15 degrees or less—the "angle of attention" when we view landscape is frequently about 20 degrees; but most lenses have an angle of three or four times that—and we all know how very inadequately ordinary lenses treat distant hills. We may thus avoid distortion in portraiture also.) Even for objects only 50 to 200 feet away the lens with long focus effect or the usual one with a simple addition would very often be better, enabling us, for example, to relieve a bush against a ridge or large tree (keeping it the size we wish) that would otherwise be too lonely and too uncompromisingly bare or sharp. The avoiding of empty foregrounds and of crowded distance will advance us considerably.

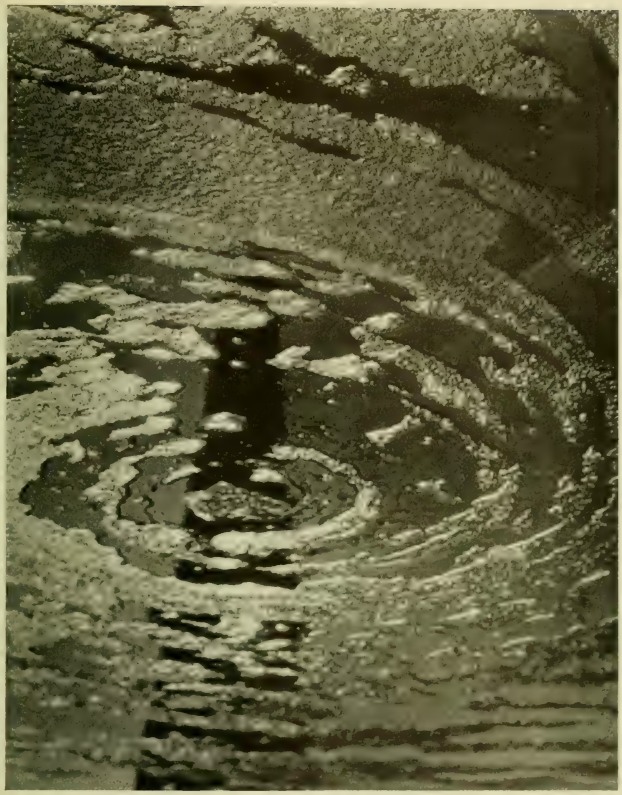
For well-balanced, harmonious arrangements of lines and masses the liberally illustrated treatise on composition by Henry R. Poore, Arthur Hammond, Paul L. Anderson and the late Professor Dow of Columbia will be helpful for many photographers, and reproductions of pictures by Hobbana, Ruysdael, and other XVIIth century painters of Holland, and by the English Constable, will furnish stimulating assistance. Criticisms of pictures in the monthly competitions of *Camera Craft* are well worth reviewing, and in many communities the librarians will readily lend half-tone and colored prints and magazine articles and books that give practical suggestions for organizing pictures.

Having found trees and bushes that are interesting in themselves, of proper proportions and sizes in relation to each other, to the distance, and to the limits we have for the photograph (or we may trim considerably later—the scissors and trimming board being good workers in the field of photography), we note that much of the significance and beauty of masses of foliage, as of the entire pictures, will come from the quality of the illumination. A picture near sunrise or sunset will have both better quality and better direction, a gentle, mellow light being in harmony with the largeness and repose of open country. Bromoil printing may, among methods of today, often be especially appropriate for the spirit of a scene.

Gossip — *Joseph M. Bing*

A simple study by Arthur Gleason early in this century was and remains particularly good. There was a very large willow tree, almost a round mass as generally seen, near a narrow, winding branch of the River Charles—beloved of Longfellow and Lowell. Nothing was near that could be used by the ordinary amateur to balance the huge bulk of the tree. Gleason placed his camera not many inches above a rather muddy bank (he photographed in the rain), put an old spectacle lens in front of his camera lens and slanted his ground glass—both devices were to soften the focus on grasses, branches, and twigs. The up-pointing camera took in part of one large branch a bit of sky, the shadow of the branch on some of the water that was moving lazily, and a little of the banks, with details so subdued as to contribute only a gentle, slight diversity of tones. He developed his plate in a very weak solution about an hour,

Nude *F. Drtikol*



Oil Bubbles — *Forzai Mayeda*

Nay, Nay, Girls — *Nickolas Haz*

Sermon en la Aldea — *J. Ortiz Echague*

printed on old platinum paper, the first chemical for which had purposely been allowed to oxidize, and thereby secured a quiet, harmonious print of truly poetic quality. After thirty years and after one has seen thousands of photographs, it remains one of those that are always enjoyable.

For fine selection and very skillful, often noble, composition, for suggesting the power and majesty of nature—with streams and mountains frequently, for distance and imaginative beauty and spiritual kinship with man, the best landscapes by Ma Yuan and others of the Sung Dynasty in China are among the most splendid achievements we have the chance to enjoy. Photographs of some of them are obtainable from the Boston Museum of Fine Arts and from the Freer Gallery in Washington, D. C.

More than the "composition" (which may briefly be classified as an arrangement of lines, masses, tones that should be ingenious enough to be interesting and, as we have remarked, appropriate to the subject and harmonious enough to be unified) more than the lighting or any one element is the feeling or mood. In passing we may remind ourselves that some admirable landscapes were produced years ago with pin-hole cameras. With such a camera one is free of the expense of a lens (one usually must have a box which he can make for himself, a tripod and freedom from strong wind, for the long exposure); and of the too-great angle of ordinary lenses. With a long box the amateur may duplicate "the angle of attention" we were pleading for earlier in this article. A pin-hole camera causes just enough diffusion of focus to give foliage and all else the artistically harmonious quality we wish for lasting satisfaction. Were there unlimited space we could write in detail of a picture remembered from an exhibit twenty or more years ago, that was so made and then printed through silk, on platinum. Its delicate screen of trees beyond a forest clearing and its silvery air were exquisite.

In these rushing days of printing by artificial light could we in some degree secure refinement and harmony of atmosphere by calculated over-exposure, thereby having sufficient detail to avoid blank flatness in masses of foliage, and an approximation to softness and a sense of real air "in the skies"?

For studies of eucalyptus trees that beautifully suggest their slender masses and characteristic grouping, with skies and air of appropriate poetic quality, Harold Taylor of Coronado near San Diego, California, has pictures to delight all sensitive Californians, and lovers everywhere of fine photographic achievement. Other works by him are of corresponding significance and beauty. Had we the opportunity to see the pictures in the recently closed competition for studies of trees in California (this writing is from Boston) doubtless there would be other treasures for the eye that would suggest specific

A Descendant of Wellington — *Marcus Adams*

comment. For some tree and forest studies strong shafts of light, striking in at a sharp angle, are better than the gentle light at the end of day. On close growths of giant redwoods or of pines, beeches, and oaks the gleaming beams of light will not rarely be appropriate. The quieter effects are more often suited to the trees that are but parts of considerable stretches of landscape.

Simplicity (secured primarily by one's being highly selective) and the suggestion of the spirit of a place were beautifully illustrated by Frederick H. Evans in the early years of this century in his pictures of English cathedrals. Each study was always, as we recall, of a very limited portion of an interior, a characteristic composition being of a part of a screen or transept seen between great columns. A slanting shaft of light (perfectly recorded) showed the worn stone of the pavement, partly revealed some carvings, gently took the eye to dim portions beyond, and the imagination to spaces above. The soaring reach of the columns and arches and the reverent aspirations of worshippers through much of a thousand years were suggested in the very atmosphere of those photographs. Our No. 7 (Title) though more complex, is remarkably successful. True religious feeling is all through. The attitudes are full of character, expressed by the hands, the turning of the heads, and the positions of the bodies. Those in front, besides having expressions that are sad and worshipful, are strong dark masses in pyramidal forms that approximately take the eye to the larger group, and upward. Another upward movement, a rather strong one made by the diagonal of the pulpit stair that leads to priest, is met by the curving ladder, the dark masses (perhaps some of the Stations of the Cross) on the wall, by the shadow near them and by the pilaster and the spring of its arch. Dark garments on the left keep the eye within the larger group. Tones of faces, clothing, and wall, of everything, are finely managed. It is complex enough to be real, simple enough to hold together harmoniously, true in its devotion, pathos, and spirituality.

Shall we hint briefly of clouds, not of detached, small puffs making a spotty sky, but of large masses after a rain, the domes of which may partially repeat the outlines of foliage or of other parts of the landscape? A strong light near the edge of an enormous cloud, (perhaps the sun is about to shine forth), sickle-shaped in its upper portion, with a relatively small patch of blue sky well away from the center of what we wish to include, may give us a fine chance. With such a "design" as *that* far aloft we may disregard the earth altogether. Though filters are a huge help, we recall, from "snaps" with the humblest of cameras (the smallest stop used, of course) enlargements that were hung in prominent exhibitions. Once two clouds, like dolphins, near the sun reappeared in an enlargement that gave much pleasure. The camera cost less than two dollars.

Chenko and Alexa — *Angus Basil*

Referring to inexpensive cameras, we might pass on a word about some of the folding (film) type with, may be, only a "single" lens. Any amateur can, ere putting in the roll, remove the back and focus on a bit of grounds glass correctly placed or, if that be lacking, on a bit of oiled tissue paper attached to a light, improvised cardboard frame that rests on the film rollers. We may work much closer than "six feet" with the lens far forward; may have our friend only twenty or thirty inches from the lens, with his head taking up (as we just now wish) nearly all of the ground glass (or oiled paper) space in the camera, and every detail sharply defined. The corner of a room, with a plain wall, and windows at unequal distances give enjoyable chances for varied, appropriate modelling. Resulting 8x10 enlargements look like contact prints made after using a highly-corrected, very expensive lens.

While indulging in personalities we may put in a tribute to that keen operator of the 1840's, D. O. Hill. His studies (fortunately several, reproduced carefully within a few years, are now obtainable in a special volume) are admirable for the positions and angles of the heads, for the lighting, the attitudes of the bodies and the use of the hands, for backgrounds, for clothing, accessories, and textures. They are enduringly fine human documents. His training as a painter was quite justified by his work in photography; the penetrating appreciation of character in old country squires, Scottish intellectuals, and others was happily perpetuated by his employment of the resources of pictorial art.

A worker of the last thirty years—we record with deep regret her recent giving up of her studio in Boston—has continued that tradition of fine sympathy and artistic resource. Though Miss Alice Austin has not for some years contributed to the London or other photographic salons, she has constantly produced studies of children and grown-ups, delightfully remarkable for variety—each subtly and fully adapted to the individual—for beautiful gradations and atmosphere, for unsurpassed beauty in the management of light. Photography—the "writing (or painting) with light"—she perfectly exemplifies. To readers of Camera Craft's wide circle we could give no more gracious and helpful entertainment than by providing for them a leisurely view of a large exhibition of Miss Austin's pictures. In them we should find, portrayed with endless ingenuity and finesse, the poetry of light. We should most pleasantly and firmly resolve to avoid letting a scarf, tie, or other light mass run out of the picture or in any way disturb the unity and the (chiefly important) characterization; we should, in admiring the nuances of light on a delicate window curtain feel more strongly than ever the tribute that perfectly managed illumination (suggesting a home

Flowers and Sunlight — *Christine B. Fletcher*

of refinement) pays to a child's or a young girl's face and character, while she absorbingly reads a book or looks at a flower.

Marcus Adams classic treatment of a boy, next.

Gentle breeding, a clear eye and good brain, the costume of a century and more ago, and a setting landscape and sky suited to a lad of rich nature and culture, recall various widely-esteemed portraits of the XVIII century in England. The military trappings set off, they do not cancel, the boyish nature. This distinguished-looking lad, watchful but not too serious, shows that a good artist can sometimes catch and keep an expression that is refined and individual. In making the accessories "play up" the creator of this study notably used the sword, left arm, and sash for emphasis and "movement"; and the lines of the ground-masses and suggested mountain to make stronger the movement of the spectator's eye to the boy's head. The relief of the figure against the sky has its obvious symbolic as well as pictorial value, and the light portions of the setting, like those of the uniform, are related to the light on the hair and cheek. One always returns to the rich-eyed characterization. For interior arrangements of lighting, especially for children, some recent treatises by very successful English workers who furnished detailed diagrams, may be consulted.

With some men who are rich-minded, reflective, we should find in Miss Austin's and other distinguished portraiture additional reasons for a low-toned, diffused illumination from the side that, with a quiet, air-filled background reminiscent of Rembrandt, makes the light of the picture seem to come *out* of the thoughtful eyes. A splendid achievement of a west coast worker, "Old Man Wang" by Nievera, deservedly honored in many salons, we mentioned earlier. In Wayne Albee, now of San Diego, the Californians have another who has the varied, instantly serviceable knowledge, technical resource, and ingenuity requisite for presenting by photography the results of unusual insight and feeling.

It is gratifying but not surprising to see that Spain and Scotland as well as England, France, Poland, and other countries of Europe: Canada and the Far East have by awards proved critical esteem for American achievements in the most exacting part of pictorial photography, that of portraiture.

The human element may come into pictures that are primarily decorative. Chenko and Alexa is a notable union of symbolic dance movement and a background of fanciful decoration. Vigorous movements controlled with rhythmic, perfected art are indicated by the dancers, whose bodies and limbs give unusual contrasts and harmonies of hue and mass. Those masses and movements are adroitly contrasted and continued by the hooked and returning branches and long, tenuous curves of the carefully toned background. The strong

but gentle art of both dancers and curtain, constantly enriched by beauty of modelling and musical movement, takes the beholder to a realm of fantastic yet gracious imagination.

With regard to "still life" studies we have so many helps from paintings, reproductions of pictures, from books and magazine articles obtainable in numberous libraries, as before hinted, that we need not take space here about general considerations of what is of fundamental importance — composition. For illumination a diffused light will frequently be good. For "textures" we remind ourselves that a very small diaphragm in the lens and a proportionately long exposure will be to the purpose, as will, often, a leisurely development. With flowers, leaves, and vines, berries, pine needles, and cones, we are presented with the stimulating difficulty (not to be increased by working in a drafty place; let us have quiet air) of securing at once an expression of the direction and other characteristics of growth and an arrangement that will be good aesthetically. The background should be simple, generally not far in tone from the chief objects of interest, but removed enough in space to allow an effective suggestion of air. So we fortunately have a good illustration of this, as of other things, we shall attend to the study of daisies.

"Flowers and Sunlight." In this "still life" we have an arrangement that is expressive both of characteristic growth and of good aesthetics. The last may be tested by covering each of the five outer flowers in turn; then by momentarily obliterating each of the others. When any one element of this pleasantly "natural" composition is in effect removed, the picture is no longer satisfying. Also shrewdly and pleasantly contributory are the tone of the background—light, gentle, not far from that of the flowers, and filled with air; the position and curves of the leaves, and the texture of the basket. Another factor, suggestive for our own pictures is the placing off-center of the chief mass.

Clarity and simplicity, we note first and last, with their significant servant, composition, are always important. Also in the grasses and trees of landscape, in the texture of clothing and indeed in all the details of every variety of photograph we apply what may be learned from paintings that have proved through many years to be good, and avoid any insistence of a single portion, managing rather often by softening the focus, to keep everything both in character and contributory to unity of effect. The gradations and beauty of light may most appropriately be remembered always, for light is that with which the pictures we have been considering are created. We wish to employ suggestions from all the resources of pictorial art in order to contribute to the growing number of photographs expressive of widespread appreciation of the beauty of nature and of good Art, and of national and international goodfellowship.

Switzerland's First Internationl Salon Of Photography

Prof. Dr. H. Darcy Power, M.D., F.R.P.S.

It seems scarcely possible to us veterans in the cause that thirty years have elapsed since Horsley Hinton and his small circle, affirming the right of pictures drawn by light, that is photographically, to a place in the fine arts, seceded from the R.P.S., founded the Linked Ring, and joined by Stieglitz, Steichen, and others of the New York Camera Club laid the foundation of the Photographic Salon, that is an exhibition showing only pictures designed to express an artistic intention. How that movement has grown until the annual photographic exhibition has become an event commanding the attention of the press and the interest of the general public in every civilized country, is now a matter of history. New York, Pittsburgh, Chicago, London, Paris, and Vienna have long been famous, but for some inexplicable reason Switzerland, so wonderfully rich in material, possessing many workers, occupying a position in the centre of Europe, and itself the centre of tourist traffic, has been without representation. Now we can welcome its advent amongst the great shows. Thanks to the untiring efforts of Adolf Herz, the indefatigable editor of "Camera" (Switzerland), Luzern, the most beautiful of the Swiss cities, has announced an annual repetition of the great exhibition now running. I have had a personal interest in the success of the effort inasmuch as my help was asked for on the committee of organization and as a juror, and was at the same time well aware how heavily over weighted were the chances against us in this year of depression, middleclass poverty, and political instability, to which was added a summer only existing on the calender, and yet the Salon is a success, both in the number and quality of the pictures submitted, but also in the attendance of the public; those present at any one time being quite as large as would be seen in the London and other great exhibitions. A feature of this exhibition which has quite a little to recommend it is the grouping of the pictures according to nationality. It brings out the fact that workers do not so much seek to make the most of their home surroundings as to record the things that appear strange to them abroad, or worse still merely famous places. As most of the opportunities are transient, forbidding earnest study of place and lighting the best results are only obtained as a matter of chance. Men who largely confine themselves to portraying their own surroundings are much more likely to get such wonderful results as Misonne offers us from

his confined and not striking district. Also the grouping by nationality brings out the strong influence of race and culture. The large contingent of pictures made by Japanese resident in the U. S. A. remain japonesque; the Para la Virgen and other pictures of Moltano shown at Luzern can be compared with the work of Ortiz Echague hung at Chicago and the strength and the gloom that underlie the beauty of spanish art unmistakably announce their nationality. Another characteristic of this Salon is the limitation in the matter of size with an upper limit of 40x50 c.m. (16x20 in.) and the restriction to light mounts, under glass in uniform narrow black frames. The result was a very pleasant wall effect. I realize that 16x20 is too small for some of the best effects, but until the public can be taught to demand quality rather than quantity and be content with from 100 to at most 200 exhibits, thus giving room for a proper isolating wall space round the best work, it will be better to do as has been done here than have the irregular mix up that has marked some shows.

Germany

Germany has the "New photography" disease very badly and a pretty strict quarantine was put up against the worst cases, so that the 40 pictures hung gave little evidence by its presence; three of these received silver medals, and deserved them. Alfen Klemens "Birchwood" No. 15, a study in Gum, of a snow bedecked group of bare trees in sunlight, is a justification of a process now too much neglected, and a testimony to the skill of the artist. It is doubtful if any other photographic process could have equally rendered the brilliance and still retained the texture of this difficult subject. F. Schensky's "Moven" (Gulls, No. 45) is the third example in the exhibition of the posing of three gulls in form of a scalene triangle, the two others are against a sky background and are neither examples of good spacing nor characterization, which this is, in both respects. It is a picture. P. Grahamer's "In the Cloister" (No. 23), a priest gazing into the finely traced interior of a cathedral, is excellent in design and expression, but unfortunately suffers from flat tonality. Dr. Heinz Neumann's "Feuerwehr" (Fire-brigade in action, No. 38) is full of the strain, the smoke, and the sense of danger of a great conflagration. The silver medal is well bestowed. Passing from one extreme to the other we note Otto Junge's "Fly on Sugar" No. 33, a wonderfully successful photograph of a fly (magnified) enjoying a lump of sugar, in which everything is perfect, anatomy, pose, and brilliant texture of the sugar. It is an example of where the "new school" scores, while in "Fruhlingssonne" (No. 20) it certainly does not; a few chopped off legs escaping from the scene, and a weak shadow does not make a picture. Walter Siemssen's portrait of Professor Piccard and his wife (No. 49) and a delightful picture of a child, (No. 50) both in Gum, are very good.

Austria

Austrian art has always been distinguished by a certain lightness and grace, approaching in some ways that of France, not necessarily better than that of north Germany, but different. Of the 30 pictures hung 4 received silver medals, of these Julius Aschauer F.R.P.S., received one for his charming (pencil sketch type) photograph, "Verona" (No. 133). Two other examples of this Class of treatment "Rauhreif" (frost, No. 131) and "Aus Stein an der Donau" No. 134, are by the same worker, and equally good. Another medal goes to Cecile Machlup for a group of shadows of three children on the house steps with a wonderfully lighted wall and beautiful shadows. Professor Rudolf Koppitz's "Verlorene Berge" (No. 149), also medalled, suffers from a sense of artificiality and pose.

Poland

With 10 exhibits scores three medals, the silver one goes to the splendid head of a Jewish beggar (No. 169) by Prof. Wladislaw Miedniak. Janina Mierzecka's "La fille des rues" (No. 171), is one of the most vital things in the Salon, but suffers from an excess of high light on the front teeth, a fault that could have been so easily remedied.

Tschechoslowakia

Is rich in stunts, with little to interest the artist.

Jugoslavia

Has only three exhibits but two of these, No. 26 a portrait and No. 127 entitled Winter, both by Korner Franjo are very good.

England

England's contribution of 31 pictures is dominated by the great works of Keighley, who year after year maintains a preeminence and an individuality that places him apart, and is the best answer to those who cavil at photography as a fine art. No less is it a silent rebuke to the stunt hunters, and chasers of novelty for its own sake, that so mislead a confused public. Here we have no breaking with the past, no disrespect for the great artists who through centuries of study, hard work, and experiment have painted the pictures that have given pleasure to millions, deepening their emotions, and giving wings to their imagination, and uniting the artists of all countries and times in a common recognition of underlying principles. Resting on that immutable experience Keighley's works combine the simplicity, grandeur, and interest that denote a great artist. Moore Fisk has a delightful genre picture "Circus Friends" the clown and the circus dog taking a rest in sympathetic colloquy. Dorothy Wilding maintains her established reputation in portraiture with three examples, including one of Aldous Huxley. The rest of the English exhibit maintain that country's reputation.

(To be Continued)

Wide Angles with a Hand Camera

MAX FREEDOM LONG

(Illustrated by the Author)

In a former article, *The Camera as a Painter's Help*, mention was made of the fact that the illustration used was made as a wide angle photograph with a 3A camera. The illustration is reproduced in this issue together with one taken from the same position with the lens used in the regulation way.

It will be noted that without the use of the wide angle stunt, the fine foreground would be lost, or if one moved back to get it into the picture, a beautiful sweep of the beach would be hidden by the edge of the cliff.

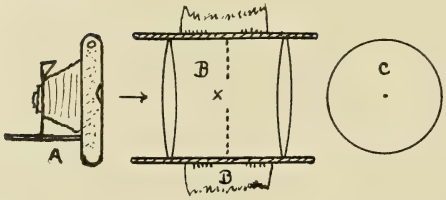
Any bellows camera can be transformed into wide angle equipment in a few minutes with the aid of a pin and a piece of tin foil such as comes around films. And the ability to get a greater angle of view is of no mean importance to a careful worker in many instances.

The trick is to cut a disk of foil to a proper size to fit over the diaphragm, puncture it carefully with a pin and then unscrewing your front lens element, to place it over the leaves of the diaphragm, and replace the lens before making an exposure.

Before we go on with the discussion of the matter in hand, it may be well to say that such a procedure will produce a print which is a little softer and less contrasty than it would be if made in the ordinary way. Also, a time exposure is necessary and a tripod must be used.

Those who have read their instruction books will perhaps remember that the smaller the hole or stop behind the lens, the greater depth of sharpness one gets in the picture. If the leaves on the diaphragm would close down a little more it would not be necessary to make a substitute stop of pinhole size to take its place. The tiny hole in the foil, is such that even with the bellows of the camera at half-draw the picture will be sharp. The only limit to the width of the angle which is available is in the fact that the barrel of the lenses cuts off the view after the bellows has been shoved back about half way to the box.

To determine how far you dare increase your angle without having dark circles in the corner of your finished print, make the following test: Take a piece of foil such as comes around a roll of film. Tear away the tissue paper glued to it and select a piece which,



A—Camera with bellows half way out as for wide angle work.

B—Lens showing diaphragm and shutter blades under front lens with X marking the position of pinhole in the disk.

C—Tinfoil disk with hole in center ready to go on top of shutter blades and open diaphragm, under front lens.

when held to the light, shows no breaks or holes. With a pair of shears cut a circular disk from the sheet. A pattern for the cutting can be made by removing the front lens—unscrew it—and passing the thumb around the foil when laid over the resulting hole. Cut inside the mark so made and adjust the disk over the diaphragm and shutter exposure blades. Next try the shutter on a snap shot and if the disk interferes with its working, bend it out in the center to clear the working parts. Close the stop to f.16 and puncture the disk in the center with an ordinary pan. Do a neat, clean job and move the head of the pin around in a circle to bend back projections that have been pushed in when the hole was made. If you wish to do a really fine job use thin brass for the disk and sand both sides of the puncture lightly before blackening the brass with nitric acid. (The picture used to illustrate this article was made with foil.)

With the disk punctured and in place, open the diaphragm wide and set the shutter on "T" snap it to open the lens and then take off the back of the camera. Look through the hole from the corner of the place where the film lies while taking pictures. If you can see the light through the pinhole when aiming at it with your eye, through "V" of a corner, you are ready to test how much angle your camera will give you. If you can't see the light you have not opened the stop or your shutter is closed.

Move the lens back toward the rear until the light in the pinhole goes out. That is your limit. Mark the place with a pencil or knife blade on the slip-track of your machine and when you are in the field you will know how far back you dare push in the front. Of course if an angle less wide is desired the lens can be stopped at any place between the mark and the 100 ft. place on the distance scale.

Above shows scene taken with camera set at 100 feet focus. Below shows same scene as taken with pinhole disk to give wide angle view. Bellows were set half way back and exposure five seconds. Note the general softness.

It would be a complication to go into a series of charts showing how to figure your exposure with the new stop, so write this down where you can find it:

"Pinhole stop exposure, ordinary view, ten seconds. Open landscape, distance, sea etc., 5 seconds. House and garden or view in weaker light 20 seconds."

The seascape here reproduced was made in five seconds.

If you have a camera with a long bellows the pin hole will permit you to rack your lens out twice the usual distance and make it into a telephoto lens which will pull your view up to you considerably. For such an exposure multiply your exposure by four.

With the wide angle working you can soon determine how much you can get in, that does not show on the finder, and thereafter be able to set up and get buildings in cramped quarters, and much more of interiors than before. For interior exposures multiply your regular exposure by a hundred for the average daylight in the average room. More for darkish places, and less for those well illuminated.

For cameras with a single lens, set behind the diaphragm, the pinhole disk goes over the diaphragm in the same way. As a rule the front shield before the shutter blades can be unscrewed.

If you are working for pictorial effect and want softness take out both lenses on your camera and expose as directed, either full or part extension to be used on the bellows. The picture will seldom be more than 3¼x4¼ in size however, without a lens in place.

Last of all: Before you shoot check to see that your stop or diaphragm is wide open behind the pin hole, and remember that a time exposure means a tripod or solid support for the camera.

In a following article the use of the pinhole to turn any camera, box or bellows type, into a copying machine will be taken up.

"ANOTHER LOVE"

Gertrude Schroder

I loved you so, that when you passed away,
I thought that I would never love again,
And I grieved truly, aye, for many a day,
Until another came to me—and then
I loved, ah' yes, I loved again.

At first I thought that I would be untrue,
If I accepted of another's kiss,
For I still cherished loving thoughts of you,
And deep within my heart I knew the bliss
That I had felt at your first kiss.

But Time effaces all but Memory,
It heals all wounds, it lessens every pain,
And so when once more Love came beckoning me,
My heart responded to its call again,
Ah!—would I knew you felt no pain.

Exposure Made Easy

Herbert Brennon

The advanced photographer has not only his experience and more or less technical knowledge gained from reading but for him there are exposure meters in unlimited numbers, some costing more than the average camera and almost endowed with the intelligence of a super-exposure authority. In fact the electric exposure meter measures the intensity of light so delicately that a sheet of white paper moved before it at twenty feet will register. And so accurate that exposures are given not alone within the latitude of the emulsion but within a few degrees of the absolute correct time.

But the amateur with his first camera so new that it shines and so strange that it takes a minute's thought to decide which is the aperture and which the time lever, the brand new amateur is not supposed to have experience or knowledge. He reads the booklet that comes with his outfit and is puzzled by it. There seems such a deal to learn. Timidity precedes discouragement.

There need be neither doubt nor failure. Just let the novice remember that a box camera of the Brownie type without any more skill than the ability to press a lever gets an average of 90 percent correct exposures. The reason is that the lens is fixed as to focus and the shutter fixed as to time at the factory. It is always in focus and always timed right. The only bug in the ointment being that pictures must be snapped when the sun is well up and no heavy shadows exist in the subject.

The trick is this: a fixed focus camera is computed at twenty-five feet, meaning that everything at from about 20 feet to infinity is fairly sharp. With a simple bit of spectacle glass one should not expect needle sharpness. Nor is that needed. Also, the aperture or opening in front of the lens is always f8 which need not be explained here. The timing of that shutter is always approximately 1/25 of a second. These factors are the best averages for general picture taking under favorable circumstances. And the manual you get with the camera exacts favorable conditions, you will notice.

Now, you decide to have a real camera with bellows and everything and you think your worries have begun. Forget it. If you will focus, that is draw the bellows out till the guide pointer registers 25 feet, if now you open the diaphragm which is the rigimajig that gets larger or smaller between the front and back combinations of your lens, to f8 and set the time indicator to 1/25 of a second

you will have made your camera into a fixed focus affair. It will do just what your Brownie did, no better and no worse. Always keep your camera so set for average snapshooting.

Should it be too early in the morning or late in the afternoon for average exposures, open the lens to f6.8 or if you have so fine a lens to f4.5 or if you want needle sharp pictures keep the aperture at f8 or even stop down to f16 and with a tripod or steady support set the time at 1/10 or 1/5 of a second as the quality of light may suggest. It may be well to call your attention to the fact that what makes an impression on the negative is the amount of light that hits it. You can either let a lot of light in through a large hole for a short time, or a little at a time for a long time.

The larger the opening the less sharp will the image be at all distances. Which means that if you take a picture of a child on the lawn in front of your house if the aperture be small (f8 or 16) the flowers in the foreground, the child, and the house away back will all be sharp if you have focussed properly on the child. If the aperture be large (f4.5 or 3.5) and you focus however accurately on the child the things in front and back of that focal point will be more or less diffused.

So all you have to remember about exposures is that with f8, 1/25 second, 25 feet as a basis for estimation you let in more or less light by opening up or closing down the aperture or by increasing the time.

You should know that yellow and red light are slow. They do not affect an emulsion like complete white light. Sunrise and sunset, red or yellow houses, dresses, etc., call for more time or larger opening. Seascapes are not only brilliantly lighted because there are no shadowing objects but the reflected light from the water added to the source of light from above saturate the air with light, so you diminish the aperture or shorten the time.

With that f8, 1/25 second, 25 feet as a guide you cannot very well go wrong. It is simple to get somewhere if you have a place from which to start. So you see exposure is not such a terrible bugbear. Don't let it scare you. You can make any camera into a Brownie when in doubt. And when too much in doubt either take a chance and risk an eighth of a film or let it go at that and wait for a better opportunity. Personally I can't see where you can err. Anyway, if you are the right sort you can learn by failing. Perhaps you had better take a chance.

ABSTRACT ART

Any expression of intent by material or graphic form, in sound, language, or substance is a work of art. When that expression conveys emotion it becomes Fine Art.—*Nickolas Haz.*

Will Portrait Photography Come Back?

Sigismund Blumann

In a Talk to the Professional Photographers' Club of New York City some time ago, Walter Scott Shinn made several points that have been made before but never so well or at so opportune a time. Mr. Shinn is a leader in portrait photography in a city that offers the keenest and hardest of competition. Himself removed from much of this competition by having so qualified as to be above it, he can speak plainly, bluntly and get hearing. Those who would meet the times had better listen to him and do a deal of cogitating.

His contention is that dollor portraits are legitimate when they are so well made as to equal what is sold at the regular studios. That in many cases the dollar portrait is as good to look at and, being machine finished, is better fixed and washed and therefor more lasting than the more expensive ones.

He makes the seemingly convincing statement that when photographers make their prices conform to the worth of the picture and the picture worthy of its price portrait photography will come back. To which we can agree only in part. Such simple honesty is, of course, the basis of all business but it means the survival of the honest individuals and the passing of the crooked, not the revival of an industry dependent on the revival of a popular custom.

When at college my daughter exchanged portraits with her schoolmates and accumulated a mass of paper about the size, each, of a one sheet poster. They were too large to put on the walls, they were too floppy (being arty) to stand on the piano, and there were too many to accommodate on the walls of a ballroom. They are stored in a spare trunk.

To reciprocate she had to have several dozen equally large portraits made of herself. Pin money for several months was consumed. What hurt wasn't the sacrifice of lunches and party dresses but the knowledge that these expensive prints would go into trunks to stay.

Due to the economic conditions $100 a dozen or even $50 a dozen portraits are not a college habit just now. Small sizes have been touted as quite beneath the dignity of better bred and cultured persons. Reception ladies have presented a courteous but none the less astounded, shocked, contemptuous attitude toward the customer with a 5 by 7 complex. Small portraits have been put out of fashion and the habit of exchanging portraits went out of fashion proportionately and contemporaneously.

The deduction would seem to be to restore the fashion in prints of a size that can be put into albums, or handy boxes, or top drawers where they are easily available to look over and show; To make it so fashionable to get small and reasonably priced because small portraits made that the dollar 8 by 10, or 10 by 12, or 11 by 14 Department Store gallery will find the market insistent on artistic pictures rather than cheap large ones.

In fact it would seem to resolve into a syllogism: Large prints became a fashion. Large prints were costly. No other prints than large will do. No prints. Now get this: Large prints are essential. Studio large prints are too costly. Department Store prints are only a dollar. Dollar prints. We photographers have taken quality out of the reckoning and have substituted size. The Department Stores have shot in the ingredient of price.

The people who want large prints want them at low prices. Those that do not want large prints and do want small ones are not having them made, because they have been discouraged and made ashamed of confessing to wanting them.

These statements are truths without softening or sugar-coating. To thinking minds they will bring consolation, hope, confidence, constructive suggestion. Make up your mind, first of all, that just now people are not having pictures made because they have food and clothing and rent to worry about and portraits can wait. Also that dollar pictures are not taking away the business you never had and wouldn't get. Also that these dollar portrait concerns are not making the fortunes you would be made to believe. And also, that you can do nothing to stop them whatever they are making or you are losing. You can attend to your own business. Give the public what they want, not what you dictate. Charge an honest price. Do good work. Make your place of business clean, attractive rather than ornate. You will get your share. Certainly you will not get anything otherwise.

SELF DEFENSE

By Bert Leach

To the end of my days, be they many or be they few,
And when my breath has gurgled in my throat
And ceased—should I still be, a soul afloat
Upon eternity—this must I do:
With mine own self abide, or false or true;
From mine own self I cannot be remote,
Nor from my memory bate a single groat;
Sharp bargains, foolish words, betrayals—they too
Go where I go, abide where I abide,
A part and parcel of me. Would I hold
To pleasant hours, sound slumber, now and ever,
Naught of me from myself must I endeavor—
For vain would be the trial—deftly to hide;
My peace of mind outmeasures much fine gold.

Under the Editor's Lamp

Photography Enters the Sanctum

When Narcissus looked into the limpid water and beheld himself he lingered so long in admiration that he was transformed into a flower. That might be accepted by the imagination as the first photograph, fixed and replica wise perpetuated through the garden seed.

Since the first image was made through action of light on silver salts and organic bases much water has flowed over the mill-wheel and considerable theoretical, empirical, and experimental science has gone into the science of photography.

Since Daguerre and Niepce and Fox Talbot wrought the science into an art much emotion has been expended in expressing the graphic urge by use of a camera.

Agitations innumerable, controversies hot and persistent have arisen and are arising and are being waged as wordy battles as to whether this photography is a mechanical process, a mechanical art, or a fine art. There has been, there is, and there will be too much energy expended in arguing a question which is of no importance. What matter? Call a thing by any name, define it as you will, limit it and circumscribe it in however clever terms—it remains what it is. All the enthusiasm in the world cannot raise it above its true status. All the contumely cannot lessen its glory.

Here is a photograph. Made with a camera, printed through a negative by action of light. The camera is a box with a lens. The paper is coated with silver.

Here is a painting. Plain canvas has been coated with pigments by hand. No box, no ready sensitized surface.

That gives you the material for a debate. Let us for the moment forget these hard facts and begin with one equally hard fact but closer to the deduction and conclusion sought.

Here are two representations on a plane surface. The painting is poor. It is by no means a work of fine art. The photograph is a picture. It has poesy. The lines sing. The composition is beyond criticism. True, it is in monochrome but truly, also, it is a PICTURE. Is it or is it not a work of fine art.

The doubt might have remained had not the modern painter found it within his desire to paint photographically. The doubt might have been settled sooner had not the modern photographer found its within **his** desires to photography paintfully. Pardon the nearness to a pun.

You and I, dear reader, shall be catholic and untrammeled by prejudice. Before us is a picture. We judge it as a picture. We ignore the methods and the means and only consider how much of selectiveness and imagination and elimination, and whatever it be of that which makes painting fine art short of the media and the tools, there may be in this picture. We decide that this picture is therefore a work of FINE ART.

The Finer Consciousness grins sardonically when we discover that this photograph was made by a painter of note, a famous R. A., or N. A.

Photography has entered the sanctum, if not the sanctorum.

Art and Penitentiaries

It has been our privilege to bring several San Quentin States Prison poets to the attention of a larger public than perhaps their monthly Bulletin offers. Certainly to a different public. Deductions have been made from the nature and quality of these gems of literature. More come to mind as each month brings new evidence that fair, sweet flowers may and do bloom in odd and unpropitious places. Have we not all at some time marvelled at a rose throwing its fragrance on the polluted air of a marsh?

To our knowledge some able photographers have come out from behind the bars to lead an honest life and better mankind with good service and real pictures. What becomes of the poets has not been made clear but minds like those of Dr. Leighton Bonner and Roberta Hall cannot be bad. Happening on fatal circumstances each may have transgressed against the law and each is paying the price, but such hearts and heads are no more criminal than yours or mine. The deed may oft proclaim the man but not always. Thank God for that or many men should have to trade their honors for contumely and their fine raiment for prison gray.

The peculiar characteristic of sex predisposition is shown in much of the prison verse. The men seem to go in for exotic and abstract, the women for things pertaining

to the affections. Natural enough but not to be accepted off hand without thinking why and how. Surroundings and passing disposition seem unable to kill the mating instinct of the female who still insists on being mother of the race. Sentimentality or an assumed contempt for it is powerless to change the fact.

An exception is found in Roberta Hall. She strikes a very high tone and it is with ease that she assumes creation is larger than the man and woman, or the specie as mere mortals. We quote from the November Bulletin the following verses which should do honor to any publication:

CINQUAINS

Roberta Hall

Are we
One with the wind
Blowing across the earth?
Do our warm fires into the ash
Descend

Oh, you
Who lie so still
Grave-deep away from me,
What have you learned of life? or else
Of Death?

Fade, then
O lovely flower!
Thou hast not been so sure
A part of beauty as in this,
Thy death.

Wild winds
Must blow their fill,
And fires burn out in time,
And you and I, Sweet, what of us,
At last?

CREDO

Roberta Hall

Say it I may, believe it I must:
Never a good man ends in dust!
Maybe he straddles a comet's tail,
Or comes back flailing the earth in hail;
Maybe he swims in the ocean's foam,
Or swings in a vine round the door of his home,
But the texture of man is a texture free,
And never closed in a clod will be.
His flesh may purple, his shroud may spot,
His eyes may fade, and his heart may rot,
His bones may powder and bleach the sand,
And a farmer's plow turn them deep in the land,
But his soul—immortal—with these has done,
And somehow, somewhere, **the man** goes on!

Having read these can you persist in an inflexible classification of criminal from saint? Does not intrude upon your fancy the thought that it may happen within an erring body there may exist a lofty soul? Or is there no soul? Are we like the swine that are made whereof they feed? To my mind this Roberta Hall, whoever she be, and whatever she has done in transgression of the law, has something that earth has not besmirched, cannot besmirch.

Selling Points ✦ Points To Sell

By John P. Lyons

Selling Points and Points To Sell

I have been taken to task by Mr. Tiede, a reader of this column. This gentleman submitted two prints to the Southern Features Syndicate of San Antonio, Texas, recently reported here as in the market for photos. It seems the syndicate failed to report or return his prints, likewise ignored letters of inquiry. Finally the post-office returned one letter marked "Out of Business." So Mr. Tiede decides my information is thoroughly unreliable and proceeds to berate me in no uncertain terms. I forgive him knowing his disappointment in the loss of his prints, dictated the harsh tone of his criticism.

And now, to explain my position, I rise to remark that I still think I would have done an injustice to my readers if I had not included this market in my reports. This concern came into being at Laredo, Texas, announcing their entry into the business of syndicating photographs. Texas needs a good photo syndicate. It is the furthest "mail-distance" from New York, the home of most syndicates. There are many worth-while magazines and newspapers published in the South-West that could and should support a live syndicate, and so after a few months, Southern Features, announce their removal to San Antonio and incidently made a statement that in the previous month they had purchased some six hundred and fifty photos. Here, says I, is a live organization and I shall give it some publicity. Apparently they failed to survive and Mister Tiede, and perhaps other contributors are left without payment or prints. But that is one of the hazards of free-lancing. In normal times, the death rate of new editorial ventures is extremely heavy. And in the subnormal times through which we have just passed, even the periodicals of many year's standing have failed to weather it. And those that do continue are absolutely out of the market. Nine in every ten editorial letters that cross my desk state "Not buying a thing," or, "Everything we need," or "No budget for further photography." It has been extremely difficult to find "open" markets to include in this column.

Further—in many years of free-lancing, I have found that the new market, or market just commencing, is an easy one to make. They start out without an accumulation of material and are open to buy any and everything to seem of possible use in the future. It is not so with the established market. Take Keystone-Underwood as an illustration. This merger produced a combined library of photographs that is unquestionably the largest in the world. You might be the finest pictorial photographer and yet could not sell Keystone one print in one hundred prints submitted. Why? Because they undoubtedly have the same or similar subjects reposing in their library at the moment. It is not so with the new market. In your one hundred prints, you could undoubtedly dispose of half. True, the new market may not pay as well as the established market. True, there is an element of hazard in submitting to a new venture. But every successful business of today, was a new venture yesterday. And in many years of free-lancing, I have come to the conclusion that though the rates are smaller, though the hazard is there, the chances of sale are so much greater in the new market. And over a period of months, the law of average will prove it more profitable to try the new market.

In my mail this morning is a letter from Richard B. Hoit of Miami, Fla., who states he sold thirty dollars worth of prints from my reports. I wonder how many other readers have found these reports of help in the sale of their pictures. I'd like to hear from them. You see, one is so quick to register complaint in their disappointments, and so indifferent to give thanks for their successes. Are **you** getting results from this information?

PHOTOGRAPHIC DIGEST

Edited by H. D'Arcy Power, M. D., F. R. P. S.

Progress in Color Photography

The suspended animation that held up photography during the war and the immediately succeeding period has given way to an ever increasing rapidity of research and discovery whose field no single observer can cover, in this way the subject of motion photography has become a thing apart, and color photography bids fair to follow the same specialization; the first I have excluded from this Digest since the beginning, the second, in which I have personally labored, I report, according to my judgment as far as they seem to mark real advances. The Royal Photographic Society of G. B. has a color section which recently gave an exhibition that showed not only how great the technical progress is, but also to what an ever increasing extent color photographs, both on glass and paper, are becoming the bases of color printing, and thus escaping the limitations of the amateur field. In a recent meeting of this society Dr. D. A. Spencer gave the best general resume of "Modern Development in Color Photography" that I have read and I would advise those interested in this fiield to get this month's (Jan., 1932) issue of the R. P. S.'s publication **"The Photographic Journal".** It is not possible to adequately review this review but I would like to call attention to two matters, first:—The Finley Plate is at last coming to its own. From the time that its tireless inventor, Mr. C. Finley, first introduced it under the name or the "Paget" over twenty years ago, through its varying fortunes under that name and as the Duplex, I have always recognized its possibilities and backed it in this department, now it appears under its rightful name, cured of its failings and about to come on the market as a reversal plate of the type of the Autochrome and Agfa, but much more rapid, and of greater brilliancy, from which color prints can be made by separation negatives through three narrow cut filters, or by employing stop-out screens as described in a previous issue; lastly the Finley method is being applied to the production of a Kine film which is expected to be on the market before the end of the year. The second advance in color photoraphy concerns the production of colored images by the direct absorption of dye stuffs; Traubes experiments of some twenty years ago depended on the mordanting of a dye by a silver image converted into its iodide, this was on glass, in 1927 the Lumieres showed how the same method could be applied to paper, and in July of that year I published in the **Brit. Journ. Phot.** and **Camera Craft,** a full account and criticism, of the process as used by himself and later exhibited prints in one and two colors at the Annual Exhibition of the R. P. S. Both Traube and myself used silver iodide for the mordant and then removed this by hypo, mixed with tannic acid to effect secondary fixation, in Lumieres and my own work the mordant was copper sulphocyanide. While very excellent prints can be thus made, the technique is not always simple and, as pointed out by Dr. D. A. Spencer, the absorption of the dye by the bleached image is a physical rather than a chemical reaction, consequently the amount of dye mordanted does not bear a strict definite relation to the amount of silver present in the positive, other difficulties have been discussed by myself in the papers referred to. Now to quote Dr. Spencer:—"During the past year a new method of dye toning has been evolved which avoids many of these difficulties, in that the colored image consists of water insoluble dyes precipitated in situ and in definite proportionality to the amount of silver constituting the original image. According to this method the silver image is first converted to a mordant, such as silver iodide, and then treated with an equueus solution of a diazo compound. The diazo compound enters into a definite chemical combination with the

silver salt, and in consequence, however prolonged the treatment, it is found that the diazo compound that remains in the film, after washing, bears a constant relationship to the original silver image. The diazo group is in its turn coupled with an azo dyestuff coupling component whereby an insoluble azo dyestuff is precipitated in the film in an amount that is strictly proportionate to the original silver image."

The objection that I see to the above procedure is that the density of tones in black and white as present in the silver image may not be what is desired in color and the purely chemical character of the deposit offers no possibility of intensification and perhaps equally none of reduction, but the latter is unlikely, against this the physical adsorption given by mordanting allows of great latitude.

Speaking of what is practically successful it is significant that 90% of the exhibits at the R. P. S. Color Exhibition of amateur origin where by the Three color carbon process, and so far as my observation goes the choice is justified. For reasons that I have many times given I deny the possibility of **pure** color photography becoming a department of Fine Art, and seemingly Dr. Spencer is of the same opinion.

Color Prints by Cellophane Transfer

The following clipping from the **Brit. Journ. Phot.** should be valuable to workers by transfer methods.

In a previous patent — No. 340,605 ("B.J." "Colour Photography" Supplement, 1930, February 6. p. 8)— Messrs. Colour Photographs and Dr. D. A. Spencer have protected a method of making colour prints by the assembly of partial colour images on Cellophane tissue, as an alternative to three-colour carbon or Carbro printing with its liability to frilling in transfer. This method of assembling three sheets of Cellophone tissue in the making of colour pictures has, however, the disadvantages that the final picture does not remain flat under changing atmospheric conditions unless special means are taken, and that owing to the separating layers of Cellophane any adjustment in the densities of the colour components must be made before the tissues are mounted together.

A further development along these lines forms the subject of another recent patent —No. 357,548, of June 23, 1930—by Messrs. Colour Photographs (British and Foreign, Ltd.), of Willesden, Lonond, in conjunction with Leslie W. Oliver and William G. Clare, of the same company. This new process provides for the making of colour prints by three-colour assemblage in the carbon manner, but uses Cellophane tissue as a temporary support from which the carbon images are transferred on to a final paper support. In this way the workin gadvantages of Cellophane tissues are retained, while their presence in the final picture is obviated.

The procedure by which this transfer from the Cellophane tissue to the paper base is carried out is as follows:—

(a) Soaking tissue carrying the image in water until fully swollen;

(b) Mounting the tissue face downwards on the final support;

(c) Drying the sandwich, partially or completely, and, finally,

(d) Stripping off the development support.

The adhesive used is preferably gelatine solution; and, if desired, before the final stripping the sandwich may be treated with a dilute solution of alum or formaline to harden the gelatine mountant. After a few minutes' immersion in this solution the Cellophane tissue can readily be detached from the paper, leaving the image adhering firmly to the latter. Unless this hardening bath is used it is necessary to dry the sandwich almost completely and then to soak in water for some considerable time before attempting to strip the tissue.

In addition to transfer to paper, this Sheldon's paper may be helpful to many readers. I have tested out methods 3 and 4, and found they simply and well. Below are some methods of preparing the print that will work. In all cases the Cellophane (the regular wrapping variety obprocedure may be used for applying an image to ivory, glass, fabric or metal, as tainable at stationers', or at ten-cent store) tissue makes it possible to leave work-

ing on the cylinder until a relief of suitable quality has been obtained on the Cellophone tissue.

Depth and Definition

One of the greatest defects in much modern portraiture is the very small amount of depth of definition existent in the large heads which are now so popular. The defect unfortunately is as apparent to the eye of the average person as it is to that of the artist. It requires no art training to distinguish between the absolute sharpness of one portion of a rough tweed coat where every fibre is distinct or of a patterned silk with the outlines of the pattern dead sharp, and another portion where either is indicated as a mere cloud. The hair again is another difficult part of the subject; a decidedly unpleasing impression is produced if individual hairs are represented in all grades of thickness from a "hair's breadth" to that of a piece of woolly string. To go even farther it is difficult in a three-quarter face to get both eyes sharp except by dividing the focus between them.

The achievements of present day opticians have not altogether been beneficial in this respect for the tendency has been to produce instruments of great focal length, extreme rapidity and critical definition over a large field. Fortunately the majority of such lenses are provided with a soft focus adjustment, which greatly increases their usefulness when it is judiciously used.

It may be advisable to clear the ground by assuming that the public which demands large heads on papers of a fairly rough surface does not wish for absolute sharpness in any part of the portrait. They do not ask for "soft focus" pictures, but still are content with a degree of unsharpness which would not have passed muster when glossy paper was generally used. The problem then is to secure an image in which no part is critically sharp and none disagreeably unsharp. With the ordinary portrait lens this is practically impossible: even when using the swing, vertical or side, only one plane can be sharply rendered, and very often an injurious falsification of perspective introduced. And it cannot be done by reducing the aperture of the lens, since this intensifies the sharpness of the nearer planes with a corresponding advantage to the more distant ones. It is therefore obvious that the remedy must be sought in the use of a suitable lens. There are now many such lenses available. Some follow the lead of the late J. H. Dallmeyer who in 1866 introduced the first lens in which a variable amount of spherical aberration could be produced at will, perfect sharpness being also obtainable at full aperture. With other lenses sharpness can be obtained only by reducing the aperture, the full opening giving the maximum of diffusion. Each of these types has its advantages. The former is more of an "all around" instrument but gives only a moderate degree of diffusion even at full aperture; the latter will give much more diffusion, but requires longer exposures if sharper definition be required. Subject however to his limitation the latter type gives a quality of image which is more likely to appeal to the artistic eye.

When the "soft focus" adjustment was first introduced, it was said by its critics that no actual addition to the depth of definition was obtained, the effect produced being due only to the destruction of defining power in even the sharpest planes, thereby causing other planes to appear less fuzzy by comparison. But anyone with even a slight knowledge of the cause of spherical aberration will see that this is not the case. Let a lens possessing any marked degree of spherical aberration be focussed sharply with an ordinary diaphragm, sufficiently small to give good definition and let the position of the ground glass be noted. Then let the subject be focussed again with the diaphragm removed and an opaque disc placed in the position of the diaphragm so that an image is produced by the margins of the lens only. It will be found that an appreciable displacement of the ground glass has been made. This means that an infinite number of slightly differing focal lengths exist between the margin and the centre of the lens and it is the confusion of the corresponding images which gives the characteristic softness and at the same time an actual

addition to the depth of definition, the quality of which depends upon the size of the aperture used. The advantage of using a lens with a large initial degree of spherical aberration is that it may be stopped down considerably and actual depth obtained before the definition becomes critically sharp. This, therefore, would appear to fill present day requirements. There are now quite a number of such lenses upon the market and it would be invidious to mention any of them specifically.

In some, chromatic as well as spherical aberration is utliized and a very fine quality of image produced. Such lenses are not, however, generally useful to the ordinary portraitist, as a correction has to be allowed for when focussing, but to those who have time to acquire facility in using them, they can be strongly commended.

Various devices for softening definition in the form of engraved glass discs, ruled screens and bolting silk placed near the lens, have been introduced from time to time, but it is clear that these act only by destroying the definition of any sharply rendered parts and at the same time rendering the out-of-focus parts still more unsharp so that their utility is limited, although when enlarging has to be resorted to excellent results may be obtained from a negative which is fairly sharp throughout.

The **British Journal of Photography** in the above editorial does a timely service but there are some things omitted from the discussion that are well worth consideration. Much of the difficulty of securing depth and reasonable softness may be overcome by using short focus lenses at sufficient distance to secure normal perspective and securing any required diffusion in the enlargements. With the vertical enlarging apparatus printing is more rapidly effected than by contact—and with greater equality. Secondly, why no mention of the quartz lens? The writer states that "For some (lenses) chromatic as well as spherical aberration is utilized and a very fine quality of image produced". That is exactly what is given by the quartz Kalosat without the disadvantage mentioned that the lens requires drawing back to allow for the difference between the visual and the chemical image. In quartz this difference is only 1/400 of the focal length and therefore negligible. As I write I have in front of me an enlargement made from a 4¼x3½ negative to 18x24 in. print that has depth, natural softness, no fuzziness, and was made with a common 5 in. focus quartz spectacle lens. Such a result speaks for itself. With a properly constructed quartz photographic lens the results are proportionately better.

THE AMATEUR & HIS TROUBLES

Conducted by SIGISMUND BLUMANN

Hand Lotion

A splendid mixture with which to anoint the hands before working in chemical solutions may be made as follows: Dissolve 20 grains of paraffin wax in ether 1 ounce. When dissolved add 2 ounces white mineral oil known as Russian Oil, Nujol, etc. Shake well till emulsified then add ten minims synthetic oil of Wintergreen (Methyl Salicylate) and five drops carbolic acid. Let this stand for a day or two shaking every ounce in awhile when convenient and add 1 dram spirits of camphor. Very little of this goes a long way. A few drops well rubbed into the skin will make it possible to keep the hands in water without the troublesome after effects of cracks and eczemas to which many are liable and in many cases Metol poisoning may be averted. Use little but rub till quite absorbed. If the hands feel greasy gently massage the lotion into the skin till the feeling is one of softness but ordinary dryness.

Printing Extremely Dense Negatives

L. C. Ferguson

Having had occasion recently while working in a Kodak finishing plant to make a batch of prints from negatives that had been rejected by a competitor with a note enclosed — "Too dense to print." The customer from whom we received the negatives was very anxious to get them printed, if at all possible, as they were subjects that could not readily be replaced.

After several trials we managed to get some very good prints. Several grades of contact paper were used and the negatives were printed in sunlight, using a printing frame, ala proofs. The result was a pleased customer and a nice order for a quantity of prints. When the negatives were returned a typwritten slip was enclosed giving a few suggestions as to exposure, etc., enabling the customer to remedy the fault to an extent.

Watercolor Medium

Try this instead of sizing a glossy print. In an ounce of wood alcohol put ten minims of carbolic acid, add ten minims of formaldehyde and ten minims of Windsor and Newtons prepared Oxgall. With a quick and even motion very lightly mop the print over with this and gently rub it out evenly. Allow to dry and then apply the dye colors. The print may be wet through and squeegeed after coloring without fear of fading or uneven gloss. To fix dye-colored prints it is only neces sary to add a little table-salt to the watei in which they are soaked before glazing and after coloring.

A Printing Hint

A strong light for a short time does not give the same results as a weaker light for a longer time. As against the quantum is the penetrability and this may be proven with a thin negative which gives an overexposed print with a hundred watt lamp on even the hardest paper and may be made to produce a fairly plucky print with a twenty-five watt bulb adequately longer exposure. And, while speaking of very thin negatives it may be well to remind the reader that an unscratched, unwrinkled sheet of faintly yellow or pink Cellophane interposed between the paper and the negative will act as an intensifier.

The Knapp System

If anyone thinks **Camera Craft** readers are not careful readers and do not minutely check up on us, he will change his mind when told that a deluge of letters is pouring in asking which is correct, the proportions of sulphite given by Dr. Power under the heading of his Digest or our own in "Pictorial Devices." Dr. Power says eleven grains of sulphite and we gave five and a half. The answer is easy. In Europe there is, for some reason, a habit of writing formulae in crystal measurements for the sodas, in this country we almost invariably specify or take for granted the anhydrous form. While the halving of crystal content for anhydrous form is not strictly accurate as an equivalent for sulphite, it is sufficiently so for all purposes. Then, too, one may be almost careless (but don't be careless) with Amidol. A few grains more or less of any ingredient seems to have little effect on the final result. Speed is affected but not results. May we mention that over or under our signature nothing is published but wherewith we have worked and that Pictorial Devices exploited nothing experimental. This will reassure the readers that neither Dr. Power nor ourself has been in error or has disagreed.

One word more: Answering several inquiries. Dessicated means dried or freed of water content. Anhydrous means without water content. As far as the thing to which it is applied goes the meaning is identical. We prefer Anhydrous purely for puristic reasons. Dessicated and dehydrated bespeak a product that has been subjected to an operation. Anhydrous describes the condition of the product after the operation. But who cares.

Contrast Developer in a Minute

It is generally known that a closely limited amount of Formaldehyde added to any developer, especially the M. Q. will increase contrast considerably. Use it in drop doses, as you would bromide. Too much makes the emulsion brittle. Also avoid using formaldehyde in unventilated darkrooms as the fumes are very unhealthy, in fact seriously deranging to those with a bronchial sensitivity or easily inflamed eyes.

Chit Chat About Our ...Friends...

Lowell High Camera Club

The November activities of this live organization, thanks to the tireless persistence and enthusiasm of its president, Robert Lanctot, climaxed in a contest. The grand prize of a vest-pocket Kodak donated by the San Francisco Camera Exchange was awarded to William Munter. Jack Gheen took second place with an orde. on the Owl Drug Company for developing and printing. Ralph Ronkin won a subscription to **Camera Craft** which should help him to qualify for first place next time. Among the winners were Teruo Kasuga, Makio Murayama, Virginia Rosenthal, Milton Prince, and Ken Stanton.

That Chicago Worlds Fair

Before conventions it is the habit of interested persons to use as a sort of slogan the phrase "See you at the convention." The phrase has lost much of its savor as men found that the sloganeers didn't show up. But when amateur and professional photographers speak to one another of hoping to be in Chicago at the same time so that they may view the photographic salon together there is a vital import to the talk.

As a matter of fact the buildings are going up with a speed that awakens a memory of Solomon's miracle in the erection of his temple. Millions of dollars are being poured into labor and material and the virility of the American people is exemplified as never before. The amount of money being lavished to make this the peak of achievement is stupendous. The whole proposition is stupendous.

Chicago has been given a black eye. We have all taken a sadistic delight in taking a swipe at that black eye. But what the windy city on the lake has done with its lakeshore drive, its parks and boulevards, its constructions, and is doing with this Century of Progress Worlds Exposition is inconceivably g r e a t e r than anything achieved hitherto by any other city. Even the fairy dream materialized in the Panama Pacific Exposition in San Francisco some years ago will be eclipsed.

I take particular delight in hoping to be there and to see you there so we may take in the Photographic Salon together and praise or knock as lies in our respective temperaments. Moreover, we may be able to corner George H. High and tell him what we think of his accomplishment.

University of California Photo Classes

The success of the Extensions Courses in Photography of the University of California seems more than assured. Rather its geometric growth bespeaks increased activities. The following prospectus will interest our readers and we urge them to register early as there is a limit.

In San Francisco at 540 Powell Street, Photography: Principles and Practice Monday, January 9th, 7 to 8:30 P. M. and every Monday thereafter. The same subject for Advanced students begins Thursday, January 12th at the same place and hour. Darkroom Technique starts on Tuesday, January 10th from 7 to 9 P. M. at the same place. In Oakland Principles and Practice begins Wednesday, January 11th 7 to 8:30 P. M. at 1730 Franklin Street. Advanced classes in same subject Friday, January 13th at the same time in the same place. It is important to announce that P. Douglass Anderson is again as since the era of success in charge of the courses.

From a personal knowledge of what a good many, now, outstanding photographers have gained from these classes we wholeheartedly recommend every ambitious amateur and professional, also, to enroll. The cost is nominal, the value not to be measured in dollars and cents.

CLUB NOTES

Forthcoming Exhibitions

Eighth Annual Preston Photographic Society Exhibition. February 6, to 18th, 1933. Address F. Wells, Esq., 65 Powis Road, Ashton-on-Ribble, Preston, Lancs., England. Closing date, entry blanks Jan. 13, prints Jan. 20, 1933.

Twenty-fifth Scottish Salon of Aberdeen. February 18th to March 11th, 1933. Address Miss Hilda M. Bailey, Secretary, 63 Watson Street, Aberdeen, Scotland. Closing date not given.

Leicester and Leicestershire Photographic Society Exhibition. Feb. 20th to 25th, 1933. Address Hon. Sec. L. & L. P. S., International Exhibition of Photography, 28 Chaucer St., Leicester, Eng. Closing date, Entry blanks, Jan. 24th, prints, Feb. 1st, 1933.

42nd Annual Exhibition of the Birmingham Photographic Society. March 4th to March 18th. Address G. G. Heathcock, Essex House, 27 Temple St., Birmingham 2, England. Closing date, entry blanks Feb. 14, prints Feb. 18th, 1933.

Pittsburgh Salon, March 17th to April 16th, 1933. Address B. H. Chatto, Secretary, 1300 Milton Avenue, Pittsburgh 18, Penn. Closing dates, U. S., February 18th; Foreign February 4th.

Chicago 1933 World's Exposition Photographic International Salon. June 1st to October 31st, 1933. Address The Salon Committee, Chicago Camera Club, 137 North Wabash Avenue, Chicago, Illinois. Closing date, March 1st.

Camera Enthusiasts of San Diego Third Annual International Salon. April 21 to May 14, 1933. Address Miss Ruth Kilbourne, Chairman Salon Committee, 4225 Arden Way, San Diego, California. Closing dates, April, 1933.

Tenth Annual International Salon, Bridge of Allan Photographic Society. Address Mrs. J. Brown, Jr., The Studio, Bridge of Allan, Scotland. Closing date March 18th, 1933.

Round the Circuit

Right here where we live the old California Camera Club awoke to a realization that the "Old Crabs" who worked for and made the institution are to be considered. As one of the Old Guys this pleased me. Old Timers' Night to which the seventeenth of November was dedicated proved successful in the way intended. It brought men and women to the club-rooms who had not seen the new quarters or entered the precincts of the California Camera Club since it moved from Market Street. The affair was ostensibly fathered by the old timers but credit belongs mainly to but one of them and he a comparatively new member. Dear old Pop Lancaster did heroic work. The fact is, however, that without the cooperation of the younger contingent and a spirit of clubbiness on their part, the affair should have been just another one of those things. It is to be hoped that old and young will henceforth forget to be disdainful of one another and of one another's idiosyncrasies and toward the common purpose of club welfare work together.

In Los Angeles the great interest is, of course, in the International Salon. What the Pictorialist group down there shouldered in the way of work and expense cannot be known to the lay public. Sixteen hundred prints to unwrap, enter, lay out for the judges, hang, and after the show to take down, check, re-wrap, and forward. As no entry fee was charged the costs entail on the sponsors of the exhibition. Certain of that group have the habit of posing as very cynical of glory and very commercial as to solid business estimates as against enthusiasms and ideals. I shall point to the foregoing when next we meet and ask them "Who is the darn fool enthusiast?"

The Los Angeles Camera Club, like the camera clubs of every center, is the backbone of local amateur photography. Pictorialists are willy-nilly, the self constituted aristocrats. If they don't feel that way they are still accused of being such. The wherewith of aristocracy, the wherefrom of aristocrats is the Camera Club with its good, fair, bad, and rotten workers. Some rise to Salon fame. Some never do more than talk and spoil a deal of material. All furnish the bulk of Salon audiences. And the L. A. Camera Club may be proud of its record of having won the Associated Cup many times and of having produced many Salon notables. This is not so surprising when one considers the number of tireless and unselfish workers on the membership roll.

San Diego is a small city compared to Los Angeles and San Francisco, but it does things in a large way. The Camera Enthusiasts live up to the name and their Salon was worthy of any metropolis. It is growing better each year. The new officers are President Fred Beidleman, Vice President Lee Warren, Secretary E. C. Berryman, Treasurer P. E. Meyer, and Executive committeemen Dr. R. E. Schneider and Albert Kroff. Those who intend sending to the third Salon which takes place April 1st to May 14th, should write to Miss Ruth Kilbourne, 4225 Arden Way, San Diego, California for entry blanks.

In Minneapolis the Salon ending on December 21st established a precedent which we hope will lead to another institutional series. There cannot be too many Salons. What is needed is the establishment of a circuit through which every community that wishes may see each collection. There should be such an exhibition hanging every day of every year. This is one of the functions for which the National Photographic Society is planning.

It is exhilarating to look forward to the association with the Royal Photographic Society of Great Britain which has done so much for photography in the large. It is conceivable that joint memberships will be invited,—that is that members joining the American Society will be invited to also join the British. Much good should evolve from such procedure. No good, much harm should certainly result from anything other than a harmonious co-operation and understanding. In fact certain ideas advanced by men interested seem to point to our rendering our foreign brothers services which they will welcome and which they may choose to duplicate.

Away over there in England the Leicester and Leicestershire Photographic Society will hold an International Salon from February 20th to 25th, and we hope our Salon workers will see to it that this nation is adequately represented. It behooves us to labor mightily to avert a possible idea in our British Cousins minds that the affairs of state or the policies of newspapers can modify the relationship of individuals, lessen friendships, or modify common interests.

Times have been hard. The purses of the people have grown attenuated. We have had many things to take our minds from recreation and cultural pursuits. But the love of the beautiful, the pleasure in creating things of beauty, the joy of sharing enthusiasms with kindred souls must persist if civilization is to survive and life is to be worth living. Photography is one way in which all men can satisfy the creative urge in degree proportionate to their talents and desires. Perhaps it may be one of the woof-threads that shall run through and hold together the fabric of cultural existence.

Salons Past and Coming

The carking statement that there are too many Salons is sometimes made with malice but generally through careless thinking. It is possible for the overworked amateur, the blase distinguished, and the sated award winner to choose which of many he shall contribute to and forego the others. To the budding artist of the camera coming up the line the Salon in his city gives him an opportunity of seeing what pictorial prints are and awakens in him the desire to become part of the movement which has made photography a seriously considered art.

In fact, it is my opinion that there are not a sufficient number of salons. There should be a local, or an All State Salon in every city of over ten thousand population which can muster up the men to conduct such a show. The International Salons should be left to the central metropolis. New York, Philadelphia, Pittsburgh, Boston, Chicago, Portland, Maine, Portland, Oregon, San Francisco, and Los Angeles are logical places for such.

Furthermore, the example of the Royal of England which sends its annual exhibition complete to every affiliated club, is one which the Los Angeles Pictorialists have copied to their and every interested persons advantage. Such routings need not accent duplication of showings. If each Salon will demand that the prints submitted be such as have not been shown in America before the interchanges will offer variety with other advantages.

Bringing the thing home to each of you, consider how welcome the International Salons of which you read, should be if you could walk down the street to your Library, Museum, or Art Gallery and see it just as it was judged, accepted and hung in the large cities.

Bill Alcock in Ill Health

It is with particular sorrow that we learn of the ill health of our dear friend, of the dear friend of humanity, William A. Alcock. Bill has had to resign as Director of the Fourth Traveling Salon of the Associated Camera Clubs. President Woodburn assures us that a much needed rest will put Alcock back into prime condition for which we shall fervently pray. James S. Lawshe will officiate as Director and in him the activity is fortunate.

NOTES AND COMMENTS

Olympiad in Your Home

Thirty members of the Los Angeles Amateur Cine Club amongst them shot ten thousand feet of 16mm film at the Olympic Games from which sixteen hundred feet were chosen and assembled into as perfect a show as one could wish. There are four reels to the set, each complete in itself the entire run of four showing every form of sport and the record breaking achievements in slow motion, telephoto and regular manner. Pageants and local color have not been omitted. Through the enterprise of T. O. Babb, Pacific Coast manager of the Eastman Kodak Stores Inc., these reels have been made available to the public at $30 per single reel of 400 feet or $100 complete set of 4 reels in a beautiful bronze humidor with Olympic Emblem. You are invited to see a run at your nearest Kodak dealer. At less than the price of railroad fare and hotel bills you may now see the entire Olympiad in your own home, not once but a hundred times, not alone but with all your family and friends.

Burleigh Brooks Emulsion Speed Table

There is always a demand for a list of speed ratings on the many emulsions marketed these days. Burleigh Brooks, 127 West 42nd Street, New York, will gladly send any reader such a list neatly printed on a single sheet. This rating is based on careful investigation and is accurate enough to serve in any likely need. You are urged to write for a copy.

The Kodascope Repeater

This new device, which has the film wound ready for another projection as soon as one projection is finished, is intended primarily for business showings of 16-mm. motion pictures rather than for home use.

The Kodascope Repeater attachment makes possible repeated showings of the same reel without the usual re-threading or rewinding. Its capacity is 200 feet of 16-mm. film. Its price is $37.50.

This accessory is designed to fit either the Kodascope K or the Kodascope C, the latter being the projector used in the Business Kodascope. The Repeater may, of course, be loaded with either Kodacolor or black and white film when it is used with the Kodascope K.

In display rooms, real estate offices, travel bureaus, department stores, schools, at business meetings and conventions—at any place where it may be desirable to repeat the showing of a film without any loss of time—the Kodascope Repeater attachment will prove its worth.

Leica Photographic Salon

All users of Leica Cameras are invited to enter the competitive First Annual Leica Photographic Salon. Residents of the United States, Canada, and Mexico are eligible. The entries must be made before February 20th, 1933, addressed to Lugene Inc., 600 Madison Avenue, New York. Prizes will be awarded ranging from $250 to many of $10 each as well as ten honorable mention awards. Entry blanks may be had by request to Luegene Inc., or Leitz and Company, 60 East Tenth Street, New York, or Spindler and Sauppe, Inc., San Francisco and Los Angeles. You will do well to enter your efforts.

Burroughs and Wellcome Booklet

Floodlights on Photography is not just another pamphlet exploiting merchandise. It is one of the really meritorious things Burroughs and Wellcome issue from time to time to help make photography easier and more pleasant for the amateur. The booklet "Floodlights on Photography" deals with exposure, development, toning and staining, intensification and reduction, and in a condensed form covers the subjects practically and simply. By all means write Burroughs and Wellcome, 9 and 11 East 41st Street, New York for a copy. There is no charge.

General Herman A. Metz

There was much conjecture as to who should succeed the dynamic Horace Davis as president of the Agfa Ansco Corporation when the resignation was announced. We are pleased to state that General Herman A. Metz has been elected to that office. He served as Comptroller of New York City from 1906 to 1910 and was a member of the sixty-third Congress. A native of the great metropolis he still made his ability felt across the sea and for many years was a direct representative of the leading dye products manufacturies of Germany and a director of the Agfa Ansco Corporation. He brings to his new office a wealth of experience and technical knowledge as well as an executive ability which promises much for the concern. Hail and welcome Herman A. Metz.

New Voightlander Perkeo Camera

Voightlander makes it, Willoughby sells it. Could one ask for a better assurance of value? The Perkeo is a miniature camera which may be focussed before the instrument is opened, it is then snapped open and is extended on smoothly running gliders to exact position ready to shoot. But there is an optional setting of focus while open. Many refinements are embodied in the Perkeo which printed matter to be had for the asking will explain. Write to Willoughby's, 110-114 West 32nd Street, New York.

Roehrig-Bielenberg Photo Colors

The market is deluged with Photo Colors. Not all are of equal merit. Some may be beautiful as seen on a plain ground but fail in transparency or in blending qualities. The Roehrig-Bielenberg Colors are made for photographic use and every quality that can serve the photo-colorists has been embodied in them. They cover, yet are perfectly transparent, they blend on the palette or on the print, they dry as quickly as paints with an honest content of pure oil can and when they are dry they have a live, juicy look and not a chalkly appearance. Try them for yourself and make your own determination. Your dealer has them.

Holliston Photo Cloth

If the amateur photographer knew, as the professional has learned, that a Holliston Cloth Backed Print does not tend to curl, outlasts a dozen mere paper prints, looks better, gets a higher evaluation, and is a novelty, he would add to the infinite pains he expends on his work the final touch that means refinement. Holliston Cloth comes in white, dark blue, and pearl gray. In gross boxes it is very inexpensive, and you should be able to get it at your dealer. Demand Holliston and avoid getting a wrong idea of what photo cloth really is and really can do.

Photo Flash and Photo Flood

Professionals now can make flashlight exposures where formerly fire restrictions forbade. Amateurs can make snapshots any hour of the day or night and anywhere. Use Photo Flash bulbs. No risk, no failure. They are like the bulbs you use in every day room lighting but they light but once and what a light they give for the fraction of a second. Photo Flood bulbs burn continuously with a highly actinic light and are equally efficient for time exposures. See them wherever photographic merchandise is stocked.

OUR BOOK SHELVES

Conducted by G. A. Young

American Annual of Photography, published by American Photographic Publishing Company of Boston. 300 pages 7½"x10" price $1.50 paper, $2.25 cloth.

In the 47th edition of the American Annual we find 96 Pictorial Illustrations, 26 articles, the list of Who's Who in Pictorial Photography, the list of American Photographic Societies, and the section devoted to formulae.

We are particularly impressed with the splendid selection of articles. The editor has done a fine job in choosing subjects that are of especial interest at the moment. We haven't room here to reproduce the whole table of contents but such articles as, Introduction to Miniature Camera Technique, by Karl A. Barleben, Jr., Enlarged and Paper Negatives, by Dr. Max Thorek; Composition in Photography, by F. Dwight Kirsch; Making Good Copies, by W. F. Thode; High Key Photography by Carine and Will Cadby; Photography in Modern Advertising by J. Carroll Tobias; Cine Titles, and Help with Your Cine Films, by C. W. Gibbs; and Home Portraiture for the Amateur by Charles Clayton, Jr.; cover subjects of burning interest, and, in many cases, subjects upon which information is rather hard to find.

The Pictorial Illustrations are selected to present a complete exhibition of the subject matter and treatment in use by the pictorial photographer. We can't all attend a good Salon, so the best substitute for the education we would obtain at a "Show" is to be found in an annual such as this.

1000 and One. Published by The Educational Screen of Chicago. 128 pages, paper covers, price $.75.

This publication is known as the Blue Book of Non-Theatrical Films. It comprises a directory, classified by subject matter, of educational films, in both 16mm and 35mm sizes, and in both Sound and Silent form. Anyone who owns or has access to a projector will find this book of tremendous value in planning a program.

"Wellcome" Exposure Calculator Handbook and Diary. Published by Burroughs Wellcome & Co. of New York. Price $.75.

The amount of information which the publisher's have crammed into this little volume, which will slip into one's vest pocket, is truly amazing. It is virtually a complete text book on photography under the "Tabloid" system, and included is the exposure calculator, and pages for personal notes. The table of film speed ratings has been revised and brought up to date and the following new features have been added: Development of Fine Grain Negatives, Development of Amateur Cine Film, and Electric Flash-Bulb Exposures.

Making Better Movies, by Arthur L. Gale and Russell C. Holslag. Published by the Amateur Cinema League, Inc., of New York, 201 pages.

Members of the Amateur Cinema League must surely believe in Santa Claus this year for the above mentioned book comes to them without charge, and to them only for it is not for sale. This book is important to the Movie Maker because of the long experience which each of the authors have had in dealing with the problems of amateurs in all stages of development. Mr. Gale and Mr. Holslag are now editor and advertising manager of Movie Makers and have been connected with the work of the ACL for many years during which time one of their principal duties was answering the questions of thousands of amateurs. Because of this experience it would be difficult to find two men better equipped to write of the problems of amateur movie making.

The book is planned to show and to follow the development of the amateur and consequently it is broken up into chapters for the new comer, the average amateur, the developed movie maker, and the advanced practitioner. This book has then aside from its purely instructional value the advantage of providing a definite schedule of progress for the amateur to follow in his study and practice of his chosen hobby.

Photograms of the Year, Published by Iliffe & Sons, Ltd., of London, edited by F. J. Mortimer, Hon. F.R.P.S. 8½"x11", price $2.25 paper, $3.00 cloth.

It is our general impression that the eighty odd prints shown in this volume have individually and collectively a strength and virility beyond that of previous editions. This strength seems to derive principally from a straight forward treatment of the material and a crystal clear presentation of the idea. These artists seem to have a more definite idea of the story they wish to tell and their frankness of exposition adds an element of "freshness" that is very pleasing.

The pictures are selected from the London Salon, and Mr. C. J. Symes comments on them are most interesting and illuminating. The Editor gives a review of the years work, and there are also the reports of various individuals as to the progress of pictorial photography in their particular part of the world.

Das Rolleiflex Buch, by Walther Heering. Published by Wilhelm Knapp, Halle (Saale), Germany, price 2.80 R. M.

This is a splendid volume for the Rolleiflex owner going into considerable detail as to how to get the most out of the camera, and its accessories. We know that the fact that the book is printed only in German will be bad news for many.

Photofreund Jahrbuch, published by Photokino—Verlag G. M. B. H., of Berlin, 250 pages, $2.50 cloth bound.

Deutscher Kamera - Almanach, published by Union Deutsche Verlagsgesellschaft, of Berlin, 186 pages, $2.00 paper bound.

These two books are mentioned together because they are available only in German and are similar in plan and format. Each contains a wealth of very valuable articles on various aspects of photography as well as many beautiful illustrations both in connection with the articles and separately. Those who read German will find these books well worth while.

Classified Advertisements

This is purely a convenience department for the reader and for that purpose offers Classified Advertisements at cost. 4 cents a word: minimum $1.00 each insertion. Dealer merchandising ads must be placed in display space at 30 cents per agate line. Position Wanted ads, one insertion free. Copy for this department must reach us on or before the 15th and in every case be prepaid.

Items advertised in these columns may be purchased C.O.D. subject to examination and C.O.D. subject to ten days free trial if sent by express. If in doubt, safeguard yourself.

OUTFITS FOR SALE

◆$1500 photographic equipment for sale for $400. List and full information upon request. Write: Sadie M. Sigsbee, Heppner, Ore.

◆ZEISS MIROFLEX, 3½x4¾, latest model, Model B with ZEISS TESSAR f:4.5, (Graflex & Sport Camera Combination) Speed 1/3 to 1/2000 sec., focal length 6", with film pack adapter, portrait attachment, tripod, etc. List price of camera alone $191.00. For sale incl. accessories $98.50. Dr. A. Zenzes, c/o Isenberg & Zenzes, 609 Sutter St., San Francisco, Calif. Phone FRanklin 8543.

◆Erneman Sportsman f:3.5 Ernon Lens 2¼x3¼ focal-plane shutter. Outfit in fine condition, cost $147.50, will sell $70.00. L. B. DeMange, Box 199, Marshalltown, Iowa.

◆High grade stereo camera at less than half list price. W. S. Cotton, 8759 So. Hobart Blvd., Los Angeles, Calif.

◆Contessa Nettell Altura 10x15 cm. Camera, Teronar double anastigmat f:4.5 Lens Compur Shutter, focusing back, 6 plate holders, cut film sheats, film pack adapter, fine condition $20.00. C. Ornelas, 1229 W. Main St., El Paso, Texas.

FOR SALE—2¼x3¼ Deckrulla, Contessa Nettle, Teakwood Model, F:4.5 Carl Zeiss lens, Film Pack Adapter, List $182.50—now $60.00, excellent condition.
One 4x5 Speed Graphic, Kodak F:4.5 lens, 4 Plate Holders and Crown Tripod, rebuilt at factory, will sacrifice complete at $60.00.
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◆4 Ex. Positive Paper Camera and booth with lighting equipment — New — $240.00. The Camera Hospital, 717 Market St., San Francisco, Calif.

◆Cine Kodak Model B., f:1.9; R. B. Graflex, 3¼x4¼; Certofix f:4.5. Q.R.S. Kamra; No. 3 Kodak f:6.3; No. 1 Kodak f:6.3. Frank Williinson, 82 Monticello, Buffalo, N. Y.

◆Folmer Aero Camera, Model No. A-1, size 4x5, 10 in. Kodak Anastigmat f:4.5 lens, new condition. $125.00, lists new $295.00. Rick's Studio, 502 State St., Santa Barbara, Calif.

◆Ica Ideal A, latest model, self-timer, like new, using 2¼x3¼ film packs, 2½x3½ plates, distar lens, 10 holders, carrying case, less than half price. E. W. Lane, 45 Polk St., San Francisco, Calif.

OUTFITS WANTED

◆Wanted, Leica accessories, especially enlarger; also Steineman movie film developing outfit. 100 or 200 ft. size. Euclid Miller, Rock Island, Tenn.

◆Single lamp or outfit suitable for home portraiture or commercial photography. Johnson Ventlite or Halldorson lamps preferred. State price. Arthur Johnson, 84 Sylvan St., Springfield, Mass.

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How to Review A Salon

In Which the Los Angeles Sixteenth International Is Mentioned for Purposes of Illustration

JAMES N. DOOLITTLE
(Illustrated with Reproduction of Accepted Prints)

It is probably a conservative estimate—albeit a pot-shot guess—that upwards of a million cameras have been manufactured in this country alone within the last score of years. Still conservatively it may be hazarded that at least an equal number have found their way into circulation in other lands. Making allowance for depreciation, obsolescence and retirement it may not be dallying with fact to say that fully nine-tenths of these are still in service and, to judge by some of the venerable contraptions which we have seen, depreciation has had little to do with retirement. The residue still represents an imposing total and permits us to operate well this side of exaggeration.

Now two million cameras are a lot of cameras; in fact, two million is a lot of anything. Since a camera, in this instance represents a person we calculate practically instantly that our concern is now directed at two million odd individuals. (The word "odd" implying "more or less"—but have it your way.)

It is not at all strange that so many interested in one thing are interested in each other and what the other is doing. We will not digress sufficiently to tie this interest in with its natural consequence—the Salon—but arrive straightway at our objective. In years gone by an article such as this would have little point because The Salon was not the thing it is today. There was one annually in Berlin, one in London, an occasional one in this country and a few now and then in other parts. But today no urban center is without an aggressive group whose ambition overtops its caution with the formation of an International Salon. Since it is impossible for the myriads who are interested in matters of this sort to personally attend an

exhibition and contributors from remote places are removed by the element of time as well as distance it becomes increasingly necessary that the breach be narrowed by some agency by which they may be kept more closely in touch with the Salon.

Thus, through the medium of the Photographic Press, we have the Salon Review. Heretofore the writing of such articles has been adequately handled by men to whom the event was of sufficient novelty that they were not too sorely pressed for phrases appropriate to the description of exhibits and the events were so thinly distributed that an occassional doubling-up was never detected nor forever held against them. Besides, any number of symposiums on art, have been available and liberally borrowed so that the writing of a critique was the simple matter of suitably combining certain rhetorical forms and proper names. With an occasional original gibe for the sake of individuality the job was done.

Lately we've gathered the feeling that this writing business is getting out of hand due to a dearth of literateurs capable of covering these many salons without too liberally purloining that which has long since become badly shop worn.

It is therefore with a sigh of sympathy for the sponsors of the many salons which yearly spring into being and which might otherwise remain forever in outer darkness that we set about to remedy a situation which threatens to become acute. Forthwith we begin a course intended to train the singularly gifted for a career in Salon Reviewing. We cannot of course undertake to secure assignments for aspiring writers mentioning in passing that the future is not especially promising and that the A. W. should not let a thing of this kind interfere with any other job which he may now hold.

So, without going into the matter of analyzing our fitness for the undertaking let's get right down to details.

One should be equipped with certain few essentials: A strongly built heavy-duty typewriter with the X type-bar sturdily reinforced, several reams of cheap paper, (it will probably be thrown away page by page during the first few drafts and later en toto by the editor) a volume of "Roget's Thesaurus" and "Synonyms and Antonyms" and if you haven't read much of Ruskin lately you'd better go over it again. If you have access to some back numbers of foreign annuals, never mind your Ruskin but do not for any reason brush up with material of a domestic source for it will probably sound a trifle used, so to speak.

Presupposing, therefore, a gift of originality, it will be found desirable before attempting a review that one visits the show, for by so doing an air of authenticity cannot help but make itself manifest in the work. It has been found handy to carry away a copy of the catalog in which one has made liberal marginal notes such as

The Tantric Sorcerer
William Mortensen

Sixteenth Annual Los Angeles Salon

"wonderful breadth of feeling," "marvelous technique," "sincere approach," etc.

Preferably the writing should be attempted not too long after this visit and while the pictures are still a more or less vivid memory for it will prove handy to recall that No. 46—"Landscape" was a scene in Rural England and No. 234—"Landscape" a vista from a Vermont turnpike. "Portrait Study" No. 78 might become easily confused with "Study of Head," No. 480 unless one's mental retentivity is abnormally developed. Some will find it less disconcerting if the actual writing is not attempted until the cat has been put out and the wife has retired or vice versa, but this must be a matter of individual preference or expedience.

So we begin work. Now there are two main styles of reviews: that which attains to an elaboration upon the catalog with copious mentioning of names and the other which concerns itself with generalities. After making the decision as to the style which best adapts itself to our particular literary disposition we set out, for example, by stating that The Sixteenth Annual International Salon of Pictorial Photography under the auspices of The Camera Pictorialists of Los Angeles has opened in the print rooms of the Los Angeles Museum. Amenities of the occasion suggest the propriety of adding "under the direction of William Alanson Bryan." We are, aside from custom, desirous of making this acknowledment in recognition of the co-operation which this genial official has extended to us through sixteen years.

From here we touch upon the thousands who have already thronged the galleries and make suitable comment about the appearance of the prints upon the walls. Subtly we introduce the names of the judges who did such a splendid job of segregating from the hundreds of prints submitted the two hundred and sixty-six titles which survived their critical analysis. (Subtly, thus.) This group of five gentlemen, Sigismund Blumann, Editor of Camera Craft; Lloyd Wright, architect; William Mortensen; R. C. Lewis and Fred Archer, photo-pictorialists, composed the committee of selection and made, it is felt, a most judicious choice. We can go on to say that whereas we disagreed in some instances with their decisions and might have made certain other selections, we couldn't have segregated a more representative group. There is bound to be broad discrepancies in individual opinions so we let it go at that.

The reviewer must not bear down too heavily on the intensity of the labors of the jury for that might cast some discredit upon the efficiency of the Salon Committee and possible failure to make deliberations less arduous. In this case we can mention that more than 1700 prints from all over the world—don't omit this "all over the world" touch—were distributed about three spacious galleries so

La Scia
Giulio Cesare

Sixteenth Annual Los Angeles Salon

Balancing
William M. Rittase

Sixteenth Annual Los Angeles Salon

Fisherman Vasconion
J. Ortiz Echague

Sixteenth Annual Los Angeles Salon

Galilean Fisherman
Dr. George C. Poundstone

Sixteenth Annual Los Angeles Salon

that before voting began, the judges could get a sort of perspective of the whole—establish a standard, in a manner of speaking. It might be interesting to say too that the method of balloting was somewhat novel in that each man by himself indicated his vote by attaching a bit of colored paper to his selections. Each had his own color so his choice could be recognized. Then, after the first ballot, the committee in charge removed those prints which were definitely "in" while the jury then went over the remainder in a body and brought the selection up (or down) to the required number.

Up to this point our review follows routine more or less except that in some cases the writer might not have access to the details of judging. It might be well to look into this however for some organizations still select their shows by placing the prints one by one before the judges who register an aye or nay as the pictures pass rapidly before them. The loudest voice usually wins and amusing arguments on art generally ensue. Too, this method is a long-winded procedure in which the fellow whose prints chance to come along about the tag end of the session is seriously unfortunate for a juror tires like any ordinary person and probably has a home like the rest of us. Alternatively it may happen that the "bitter enders" fare singularly

Hilltop
Kenneth Alexander

Sixteenth Annual Los Angeles Salon

well for at this stage of the game the jury may get terribly lenient. Its judgment has long since lost all sense of relativity for that which has passed before is forgotten in the maze of really impossible stuff which it has had to weigh as carefully as though it really possessed merit.

Now we get down to the business of speaking of the show itself. With the catalog propped up before us and our thesaurus real handy we start our critical analysis. If we have elected to get personal and mention names we'd better jot down a lot of our stock phrases in some sort of sequence and in sufficient number so that we needn't repeat that which we have said about A's until we've gotten at least down to the K's. With our one hundred and sixty exhibitors the use of individual remarks might impose a severe burden upon the most luxurious vocabulary so it may solve a problem to group certain types of work and make broad, general remarks which would apply with equal appropriateness to each.

These tactics have been utilized by some of the best critics especially along towards the end of their articles but the too detailed commentary has certain definite drawbacks. Not the least of these is the fact that they are of not the slightest interest to anyone but the

individual mentioned. The person who has not seen the show will probably accord these effusions but scant attention and the visitor to the salon has opinions already formed which he cares not a whit to match with ours.

Some have gone berserk with statistics either as a handy means of killing space or on account of shortness of breath when it comes to picking the more delicate flowers of speech. We have mentioned that The Sixteenth Salon represents around 1,700 prints contributed by 445 artists and that of this imposing aggregation but 266 were chosen to represent 160 exhibitors. We could go on and compile a few more by way of explaining the relation of bromoil transfers to the hand-coated platinum or of the chloride papers to fressons. It wouldn't mean anything to the rank and file even though they did take time to read it so we skip this sort of fare as being somewhat unworthy of literary attention. However, for those in whom is instilled strong feelings of sectional pride it might be pointed out that England contributes 82 prints, Austria 218, Czechoslovakia 10, Uruguay 4, France 30, Belgium 47, etc. It would be regarded by some as inconsequential that Liberia is unrepresented so we would not dialate upon this circumstance any further than to express the hope that pictorial photography may some day penetrate Africa's darker depths.

(To be continued)

SEAWARD BENT

Johnson Gavrysiak

It's anchors aweigh to the lubbers ashore
I'll follow the stars to the open sea
Ruling the waves with maritime lore
To Neptune's door, where I want to be.

The distant port grows smaller and smaller
As I venture on with tiller in hand
The turbulent waves grow taller and taller—
Ahead, the horizon's a hazy band.

Midst crashing seas and roaring gales
Stormy winds and looming fogs
Creak my masts and tear my sails
The sloshing bilge will drench my togs.

I'll dock at distant ports afar
A vagabond's life I'll lead
Keeping vigil with the compass box
Grim forewarnings I will heed.

I'll drift about on the seven seas
Till I yearn for the steady shores
Hovering about for a balmy breeze
Then home for landlubber chores.

Switzerland's First International Salon Of Photography

Prof. Dr. H. Darcy Power, M.D., F.R.P.S.

(Continued from January issue)

France

It is greatly to be regretted that the French contribution is almost negligible. When one thinks of the individuality of French art, its clean cut expression, and the role it has played in pictorial photography, we can but deplore that it is only represented by five prints which, while bearing the hall marks of their origin, are not striking in themselves.

Belgium

Belgium contributes 13 prints, but of these five are by Misonne, and they fill the field. How this wizard, year after year manages to transmute Belgian mud and mist into a fairyland, and people it with beings of interest if not of beauty. is a marvel and a standing proof of the ability of an artist with imagination to make the cold facts of the lens subservient to his wish and purpose. Those unacquainted with the Misonne type may find a good example in "Paysage" excellently reproduced in *Camera Craft* for August; the five Luzern exhibits largely conform to this type and show the old skill.

Italy

Belgium belongs to the North, and when not imitative, its photographic art does the same while Italy bathed in light, with little of forest mystery, and a long tradition that emphasizes the objective and still bears the impress of Roman purpose and hardness, reveals these qualities in its photography. They are seen at their best in Prof. Gius Furlani's "Ritratto della Sigra M. W.", a half figure portrait of a striking and beautiful young lady, posed with great skill. Space does not allow of further comment beyond the statement that Italy's contribution of 21 pictures are examples of good work, and conform to the national type.

Switzerland

As was to be expected the land of its location has striven mightily for its first Salon, and the seventy-five pictures adorning its walls are evidence that it has not been in vain. With such a mass of material I am constrained to restrict my notices to a few that engaged my attention. C. Schmidt gains a silver medal for a semi-nude (Halbackt, No. 245) that takes a high place among similar efforts to escape the difficulty of presenting the whole body. Another med-

alled picture, a group of children watching a little toddler is reproduced in the catalogue, and one feels that Hector Schmassmann deserved it. Frau Berta Frey's (No. 209) snow covered cottage, and foreground with well lighted snow against a perfectly black sky is striking but impossible; even snow is black failing an illuminant. Max Albert's melting snow in the forest (No. 190) is strikingly good. A. W. Ahren's (No. 188) "Head of a Young Girl" and Ernest Hausammann's Portrait einer Schwester (No. 218) both medalled, are interesting. Dr. E. Brunner's Portrait of "My Mother" is reproduced in the catalogue.

America

America with 80 exhibits is the largest contributor and taken as a whole in relation to the general excellence of the workmanship and the variety and interest of the pictures, the most important. It is of course as impossible as it would be useless to attempt any detailed review of this mass of work in a general report, but the following examples attracted my attention. Dr. Max Thorek "Old South" which made a mark last year in London was present and attracted the same interest here. Two other large and striking heads that no one could overlook are the work of Dr. Alfred Banks and Maurice Schneider; the first gives us the "Man of Sorrows" (No. 309), a remarkable approximation to the accepted Christ face and filled with the spirit of its title, the second, entitled "A Character Study" (No. 375) presents the head of a man, wonderful in the lines of the face, the expression and the workmanship. Two other heads, as well done as they are unpleasant, (No. 384), Maxmillian Kern's "Cynic" (No. 336) and Dr. Thorek's "Helba Kuara". Landscape is not strong in this section; Forman Hanna's "Winter" (No. 318) and F. M. Matsuda's seascape "Surf", (No. 347), are excellent. Matsuda's "Homebound" (No. 348), three gulls against a fine sky receives a silver madel, but scarcely exemplifies his countrymen's skill in spacing. I feel that the same may be said in regard to Kobayashi's similar subject "My Friends" (No. 337), and of A. Kosko's "Pond Fancy" (No. 341), a too formal study of water lily leaves. In contact to these is the beautiful "Morning Glory" of Mayeda Toroyi (No. 349) that shows Japanese skill at its best. Nor can I leave the subject without referring to the wonderful rendering of light in its finest tones shown in the "Lantern" (No. 367) of F. Y. Sato.

Canada

Canada's sole contribution entitled "Workmates" (No. 392), two powerful horses by G. M. Johnston is good compensation for the lack of more.

There remains a scattering of exhibits from other countries that only occasionally call for notice.

From New Zealand comes a very charming and strong picture "The Dancer" (No. 411) by H. J. Schmidt. India sends three pictures only, but one of these, "My Mother" (No. 401) by J. N. Unwalla, is one of the most vital portraits in the Salon. The three Scandinavian countries send a small contingent but only one of them leaves a strong impression, the charming child portrait.

Big News For Home Movie Makers

HERBERT BRENNON

(Illustrated by shot actually made)

The introduction of Cine-Kodak Supersensitive Panchromatic Safety Film is big news to the world of home movie making. This film puts an entirely new aspect on the subject of personal movies. The extreme speed and high degree of color sensitivity of supersensitive film batters down many of the photographic barriers of the past. Motion pictures can now be made of subjects that could not be photographed satisfactorily before.

Pronounced sensitivity at the red end of the spectrum makes the emulsion particularly efficient when exposed to rays of artificial light—especially of incandescent lamps. As a result, the range of cine activities is signally extended.

With supersensitive panchromatic film, it is now possible—in fact, easy—for amateurs to photograph subjects indoor by the light of ordinary electric lights. No longer is it necessary to use expensive lighting equipment to obtain indoor movies.

To say the least, the imagination is taxed in attempting to conceive of all the numerous new channels of interesting movie making that are now open. As a striking example, your living room can be quickly transformed into a temporary studio simply by placing two or more 100-watt bulbs in as many reading lamps. With your lens set at f:1.9, you are all ready for first-rate home movie portraits; close-ups of the children; or numerous interesting subjects that do not require the source of illumination to be more than a few feet away.

Lighting effects that are different—and beautiful—can easily be obtained by placing additional lights at the sides of and behind the subject. One lighted bridge lamp set behind the subject produces a "back lighting" which gives a pleasing depth and roundness to the picture. See Fig. 1. It should be understood that the *direct* rays of artificial lights should not be allowed to enter the lens. Lighted floor lamps and table lamps can be included in the picture, and will not cause fog or halation if the bulbs do not show through

or under the shades. It must be remembered, however, that brilliant pictures can only be made when there are additional lights (out of range of the camera) for direct illumination.

By increasing the number of electric bulbs, the camera can be placed farther from the subject thereby increasing the scope of the picture. For instance, in Fig. 2 the camera was twenty-one feet from the group. The diaphragm opening was f:1.9, and six 100-watt lamps were supplemented by two 60-watt bulbs placed in a reading lamp.

This exposure table for Cine-Kodak Supersensitive Panchromatic Film when exposed under artificial [illegible] is given: These exposures are computed for normal speed Mazda illumination at *half-speed*.

Distance from Lamps to Subject	Diaphragm Opening	Total Wattage of Lamps
2 feet	f.1.9	200
2 feet	f.2.8	300
2 feet	f.3.5	400
3 feet	f.1.9	300
3 feet	f.2.8	450
3 feet	f.3.5	600
5 feet	f.1.9	600
7 feet	f.1.9	800
9 feet	f.1.9	1200

Best lighting is obtained by arranging the lamps on each side of the camera, so that both sides of the subject are illuminated. It is advisable to place the lights at different distances from the subject. For example, the above table gives an exposure with the lamps 3 feet from the subject; the lamps can be placed 2½ and 3½ feet from the subject. Be sure that the camera is in a position so that the lights used for direct illumination will not show in the finder.

One of the largest fields of picture activities opened by the new "pan" film is that of indoor sports—basketball games played in well lighted gymnasiums, indoor track events. Other athletic events taking place on well lighted platforms can be easily photographed when stop f.1.9 is used. If the illumination is exceptionally good, even smaller lens openings can be employed.

The increased range of picture taking provided by the new supersensitive panchromatic film actually embraces night scenes on brilliantly lighted streets, or theatre districts in large cities. Figs. 5 and 6. For pictures of this kind the camera must be fitted with an f.1.9 lens and the largest stop (f.1.9) must be used. Best results will be obtained after a rain. The glazed surfaces of the street and the sidewalks will then reflect the rays of the hundreds of lights, giving added illumination and unusual effects. If the lights are very brilliant, the camera can be used at normal speed. Half-speed gives twice the exposure and generally produces more brilliant pictures. It should be kept in mind, however, that the action of moving ve-

hicles and people walking on the sidewalks will be twice as fast. That is not so objectionable in the case of automobiles or street cars, because they then only appear to move more rapidly, but the action of people walking will be jerky.

Animated electric signs usually make fascinating pictures. Action often found in the windows of large stores sometimes affords an attractive night subject.

Fireworks, flood-lighted buildings, camp fire scenes, are all now within the scope of night movie making.

The remarkable qualities of this Supersensitive Panchromatic Film are valuable for daylight photography as well as for pictures at night. The increased light-sensitivity of the film is not confined altogether to the red end of the spectrum. It is nearly twice as fast to blue and ultra-violet light as regular panchromatic film, permitting successful pictures to be made under very adverse weather conditions. Unique shots can be made during a downpour of rain with super-sensitive film, and the cine camera now becomes an efficient instrument during the early hours of the morning or in the weak light of the afternoon.

In fact Supersensitive Panchromatic Safety Film makes the "photographic day" twenty-four hours long, removes hitherto prohibitive conditions of color in costume and surroundings, and en-

ables the amateur to come in or out of the rain and snow to continue the pleasures of his hobby in comfortably warmed rooms. If you ask me I should say this emulsion might be called the great emancipator. With it you can make motion pictures anywhere, anyhow, anytime.

(To be continued)

Anyone Can Make Enlargements

SIGISMUND BLUMANN

If you have a camera and a window and the permission of mother, wife, or houseowner to somehow fasten a piece of veneer board to the sash so that all light may be kept out you can make enlargements without further cost.

Take the back off your camera and carefully measure the size of the back opening. Draw a rectangle of that exact size on the veneer board at the height which enables you to work at greatest convenience. Nail bits of wood to the veneer forming a sort of frame to the opening which you will have carefully sawed out so that you can place the back of the camera into that frame thus cutting out side-leaks of light. Build a little shelf to that little window-

like opening on which the camera is to rest and then devise a way of fastening the camera to avoid its falling off when you get to work. One way is to put in two screweyes on each side and through them draw a stout string which shall lace the camera to the board.

That is the simplest part. You now find it is necessary to place the negative in that opening. The simplest way is to leave the upper bit of wood of that frame of which we spoke, unfastened. Keep it for future use. Take a piece of stout four-ply stencil board and cut an opening in it of somewhat smaller dimensions than the negative with which you intend working. Make another card cut exactly the same and hinge these together by means of Holliston cloth. The negative is now placed between the two and may be pushed back of the camera and in front of the little opening. That this may be done in ship-shape style the stencils boards will have been cut to the size that fits. The top piece of wood is now laid on to complete the frame which keeps out the light.

The paper may now be fastened to a bread board, another piece of veneer, or any flat surface and when propped up at exactly a plane with the negative will serve as an easel. Or you can construct a table-easel with a twenty inch piece of veneer to which you have hinged a support in the back.

The foregoing makeshift is in common use and what it produces is no less and no more dependent on the artistry of the worker.

Refinements will suggest themselves. A sheet of white cardboard or other flat material painted white which is tilted at right angles from the outside of the window so that the light is reflected in evenly. A more ingenius negative carrier. An easel which will accommodate glass to hold the paper perfectly flat. It is up to you.

A more complicated and efficient homemade equipment consists of an opening in wall or partition with the above apparatus on one side and an arc, high power nitrogen bulb, or Cooper Hewitt light on the other. Some amateurs and not a few professionals are thus equipped and in many cases an old view box is permanently screwed to the opening and a sliding device is provided for the negative holder.

We are not inclined to recommend homemade equipment. That is all right as a pastime but when all is said the final result is a makeshift which needs caulking here and there, adjustments now and then, and discarding finally for a real enlarging outfit which does what it is intended to do.

There are many upright enlarging lanterns on the market. We shall not devote space to cataloging them here. See your dealer. Our own preference is for the old fashioned horizontal enlarger with a roomy light-housing. A large space is provided for radiation of heat and the condensers can be of a size adequate for the

largest negative likely to be used. Such a lantern is a boiler-iron box for the light, an opening to insert the negative carrier, a bellows to allow focussing, and a lens board large enough to take various lenses of different focal lengths. On our lens-board has been installed an Iris Lens Adaptor which enables fastening on lenses of whatever diameter by the simple turning of a screw or two.

For this horizontal outfit we have built a rather odd easel. It is seven feet high from floor to top. It is solid and well braced. It has a thin, but tough chain passing over a pulley from back, over the top, and down the front. At the front end of the chain is a brass ring. At the side of this easel is a projecting brad. Over this brad the link of the chain is passed and so fastens the chain that when a printing frame is hooked on to the ring in front it is at the desired height. For this purpose a brass hook is screwed into a large printing-frame and into this the paper is fed when at work.

So much for tools. Now for something on the actual enlarging. That is far simpler than getting ready.

The negative is in place. The paper is waiting to be placed. You have focussed for size and sharpness. Set your shutter for the time required and squeeze the bulb. That is all. You are simply taking a picture in a sort of reverse order. Personally we prefer to cap and uncap the lens. Shutters are a nuisance on an enlarging machine. And we have developed skill at timing by counting. One, two, three, four. Count evenly and always the same. Don't vary the speed of the count to fit your purpose. Count more or less to fit the material used.

After capping and uncapping for a few months it dawned on us that a deal of juice was being used between pictures and that the apparatus was getting unnecessarily hot. So we installed a toggle switch and now it is easy to turn on and off the light itself. This switch is placed at the side of the narrow and long table on which the lantern stands about where you would place yourself when manipulating the lens.

FEBRUARY

Clarence R. Wylie, Jr.

As the light fades out of the frozen sky,
And the day withdraws to the west to die,
Hidden in blankets of icy weave
The meadows await the winter eve.

Deep in the blue-black bowl of night
Great snow clouds harry a sickly moon.
And the wind from the north sobs a dreary tune
As it speeds the clouds in their headlong flight.

An Amateur Competition For Amateurs

The Master Photo Finishers Put Over a Notable Event

SIGISMUND BLUMANN

The first things essential to a real competition is that it be really and truly a competitive proposition. Second that if it is to be amateur that it be somehow kept amongst amateurs. Third, that it be honest and just.

Entirely for their own benefit the Master Photo Finishers of America decided to stimulate flagging activity in amateur snapshooting in some way which should do them the most good and revert to the good and good-will of their customers. Remembering the tremendous competition carried over by the Eastman Company and how much pleasure it brought to an awakened public and how much business it brought to them, they decided on a somewhat similar project with essentially different details.

This was to be truly competitive in that not only the amateur was competing but each Finisher was to be pepped up to feeling it would be a distinction to have one of his patrons win an award. It automatically was kept amateur for no professional would be likely to have his negatives developed and his prints made by a Finisher. And, it was to be as impersonal and honest as any competition ever projected.

That the judging should be just men from widely different parts of these United States were picked. They were selected as being likely to know a good picture and were enjoined from bringing any highfaluting ideas to influence their judgment by the edict that the first and perhaps only consideration was to be the merits of the picture as an everyday amateur effort.

These judges approached their job from different viewpoints. They had a different slant with a common basis of judgment. Mr. F. C. Forster had a wide experience in seeing and estimating the worth of pictures as human interest factors, Guy Bingham might be said to have such an intensive and extensive experience in knowing what a good negative should be from exposure to final print. And I am presumed to have learned something in thirty years of snapshooting and ten years as editor of a photo magazine. We were residents of widely divergent parts of the country. We had no way of getting together and cooking something up if we were so inclined. We had no way of knowing the print-makers.

At intervals a bundle as big as the family wash came to our homes to be judged in what was to me a new way, and seemed as it

First Prize *Mrs. F. P. Crawford*

proved, a good way. The best print was marked with the highest number,—say ten,—and the next best nine, and so on to the last to get an award, which was marked one. On arriving at headquarters the numbers on each competitors print were added and the one totalling the highest got first and so on.

It will astound the reader to learn that while the judges did not always agree as to the ranking they were almost unanimous as to the prints. It will not surprise those who officiated in similar capacities

Fifth Prize *Miss Patsey Anne Lackey*

for that is what occurs at most Salons. Men competent to judge are likely to know a good picture from a bad and while their opinion as to the best from the next best may not conclude, that difference is just what proves the merit of judges and judging, and of several minds to do the judging.

Now, something of the pictures and this writer's estimate and expression of difference of opinion. Given without conviction of

Third Prize *Mrs. Raymond E. Keyser*

being right, necessarily, but for what interest it may hold.

The tally showed Mrs. F. P. Crawford of Columbus, Ohio, had won first place. We had put her second because it seemed just too bad that all of the plumbing should be left in at the left and the point d'esprit, the graceful curve of the child's own posterior should be sliced off as with a scimitar.

Mrs. Ralph H. Brown received second place whereas we thought it should be third. The mass of disconcerting detail in tri-

Fourth Prize *Mrs. J. H. Edwards*

cycle parts carried eyes from the child's activity to the handle-bar, springs and saddle.

Mrs. Ramon E. Kayser's most interesting print we considered first because it most unusually tied two otherwise separated pictures into one by the jointure of interest and directional treatment. The boy is looking into the bag and the dog is looking at the bag,—a connection right there,—and both have but one engrossing interest, what is in the bag and how good to eat is it?

Mrs. J. H. Edward's sleeping child with its intensely human appeal and Patsy Anne Lackey's' charming rococo moderne, so to speak had, I believe the unanimous opinion of the judges as to place. The last might easily have gotten a higher rating if the pictures had been more cohesive. The blank spaces, the wide-open white spaces that vied with the interest center of the child's face, reflection, and act of being up-to-date. In fact the reader might try framing out all except what is included in a square or oblong defined by the dresser top at bottom the lamp standard at right, the baby's skirt edge at left, and the top of the mirror at top and have a complete picture.

Now, you may say these criticisms take us out of the injunction to judge only on the basis of average amateur snap-shooting. But how were we to place one ahead of another without some standard derived from the prints before us? There had to be some comparative basis of superiority and a basis in turn dependent on fundamental pictorial principles. You just cannot get away from art when

Second Prize *Mrs. Ralph H. Brown*

you judge pictures. You can ignore it in making pictures, you can outrage it when doing novelty stuff, but when you judge,—well, you simply have to judge according to something.

The competition was a success from every consideration. The camera owners welcomed an incentive to profit while they enjoyed. The dealers sold supplies. The Finishers had increased business. Photography in the large benefited. Moreover, something was started that has kept rolling.

As an amateur snap-shooter the thing was good for me. As an Honorary Member of the Master Photo Finishers I was interested in the success of the whole thing. As a pseudo pictorialist I learned much. As a judge it was a liberal education to see how good the average snap-shooting of the land was, it was gratifying to be accorded the honor. As an editor it gave me material for this article which I hope may interest you in the reading as it did me in the writing.

To you this competition should bring the hope of qualifying for another competition some day, perhaps next week or next month, or next year when you may win five or six hundred dollars with no more effort than filling in a blank and sending in a print. You may begin developing the ability by exposing a little more carefully, selecting the point of view and the lighting more discriminatingly, selecting your Photo Finisher more critically, and may I say it,—by reading more about photography in the magazines devoted to the subject.

OUR MONTHLY COMPETITION

Our Monthly Competition

If you have found your editor a rather grouchy, finicky critic on numerous occasions you will not have reason to so accuse him now. The February lot of prints was a delight to the judges and a pride to him. There never were so many fine prints submitted. On my own responsibility several have been held over and the makers informed that they shall be entered in the March competition. This is perfectly fair since we are offering prizes and reproducing these pictures less for the gratification of the makers than for the benefit of the entire reader clientelle. You want to see fine pictures whoever made them and are not, certainly you should not, going to object to an expedient that makes it possible.

Alexander Leventon presents a rarely effective thing in "Living Bronze." The subject is not startlingly new. The pose and the subject has been done. The arrangement of highlights is original enough to establish anew the artistry of Leventon. Not only do the light spots bring out the anatomy, it is right, but is patternistically pictorial. A picture within a picture. A subtlety that should not be permitted to escape the beholder.

M. Shimodo's "Muscats" are real. In the original the grapes fairly bulge with juice and the pollen can be blown off with a breath. Realism is but the first agreeable impression. The exquisite rendering of the lights and shades, the chiara oscura generally, and the placing are a delight. There are streaks which we hope may not show in the reproduction due to our efforts to separate the print from its mount. Darn that dry mount goo.

A. F. Barney has achieved something so old that it may pass as new. In the days when pictorialism was young we used to give the effect of windblown hair by making an exposure just like Barney's and printed it upright. Just stand the lady on her feet, as it were, as see if she isn't trying to keep her head on against a gale. More to the point, this is a good picture, as we expect anything from the maker to be. The black space under the charming subject gives an impression of levitation but one can ignore it and be pleased.

S. Yamane offers an example of character in portraiture. The poise of the head with the expression of the eyes make a unity of mood that is pictorial and communicate emotion as pictures should.

Hof Generalmajor Karnitschnigg has created Salon pictures which attracted favorable comment all over the world. That he is fifth here is not to his disparagement but rather that he sent competition not Salon prints whilst others send the best they can do. The picture as such is fine and will repay a leisurely study.

In the Amateur Class the highest honor went to a comparatively young and, to us, new name.

Irving Menchik has approached his pictorial education modestly but with determination. His work has shown astounding improvement during the few months we have known it. "Sunlight; Pennsylvania Depot" with deference to Dr. Ruszicka and others, is splendid in its own right. What Menchik has caught was not all put there by the builders or the environments. He waited for a given hour when the light was just as he wanted it, stood just at the point where he could get what he wanted, gave the exposure that would carry his intention through and has given us a print that is what we want.

W. E. Wing has modernistic ambitions. If he don't look out the f64. group will get him. "Ropes" is dandy. Realism with strength. A feel conveyed with boldness. Minutae without sacrifice of broadness. The arrangement is perfect. The intention carried out.

Emily and Karl Romaine seem to work together. How? Why? Perhaps that is none of our business so long as they send pictures as pleasing the "The Royal Family". Show us pictures of dogs that show dogs, real doggy dogs, and we are disarmed. But the arrangement in "The Royal Family" is classic. None could improve on the placing of the heads. To be hypercritical we might have preferred a more palpable differentiation between the bodies of the two reclining animals and placing the sitting dog just a trifle forward so that the curve of his haunch might escape merging into the curve of the one couchant. But all in all, this is a picture we could live with.

Mrs. Elsie M. Keyser has the prize winning habit. It has been our privilege to judge her prints as we here take the liberty of criticizing one of them. She always

seems to be able to put something into her children that makes them win prizes. This "Child Study" is not study at all. It is "Baby" completely understood without mental effort. Personally we think the tilt of the head has given a sophistication to the expression out of tune with the motif but otherwise the child is so well rendered as to make one want to hug it. That an infallible test of child pictures.

George Kellerman in the "Wanderer of the Wasteland" has made a picture of peculiar merits and lacks. It has all the earmarks of a lucky shot but we are not privileged to condemn lucky shots when ninety percent of Salon winners are just that. There is an obvious lack of atmosphere. You may notice it and condemn it. I tell you that the desert is as atmospherically deficient as Kellerman depicts it. Fifty miles or five are on a plane. To me this brings back certain places and particular memories. The mood is happily caught and if the clouds are somewhat flocky, bless your heart, it is true to Nature. The high currents carry handfuls of rain in exactly that way. Carry them across the ardent, aching blue to other places to fall in the moisture for which the sage is parched. We wish to advise the maker to be careful not to place his center of interest so nearly in the center of his picture. That kills all sense of entrance and exit and insomuch destroys rythmic progression.

This department puts me so much in the character of a self-constituted judge of other men's and women's work that there are times when a doubt will arise as to my right or ability to assume such a part. Certainly there is the unanswerable argument that these criticisms have been invited, asked for, yes demanded by the very readers who submit their pictures. It may therefore be acceptable to speak of judges in the abstract and of readers who judge not alone the pictures but the justice of other judges. To be fair in mind is as essential a perquisite as to be trained in ability.

The Los Angeles Salon Jury offered the last opportunity, to date, for this writer to analyze the mental attitudes of his cojudges. Much has been said for and against the juries and men who compose them. I wish to say with all the positiveness of which I am capable that not one of the five who were selected to pass on the print felt his opinion to be correct beyond question and superlative as opinions go. The attitude was as of men who realized that from the hundreds of pictures submitted a limited number had to be selected and the rest eliminated. The responsibility was felt and there was a keen realization that feelings might be hurt, ambitions discouraged. The men passed on the prints with an insistent refusal to be moved by their individual tastes and prejudices and strove to base judgment on accepted bases. It might have been just to accept personal preferences since these critics were selected as having experience and ability as well as cultivated taste, yet there was an ever present consciousness that it was not merely inert photographs that were being passed upon but the sensibilities and hopes of human beings.

What happened in Los Angeles on the night of December, 1932, has happened and will happen hundreds of times in other places under the same circumstances and, to me, it seems that judgment suffers nothing and Salon contributers have no grievance in that judges are more inclined to be human than hardboiled.

When next you view a Salon be lenient with the prints you consider should have been rejected. Be slow to accuse the jury of favoritism or prejudice. They rarely know the makers of the pictures before them. They more rarely permit such knowledge (when they do know) to actuate them. It oftens happens that a few prints get by that might have been rejected. It seldom happens that one is turned down that should have been passed.

We judges are just fellows like yourself. We love the game for its own sake and we disagree or agree amongst ourselves just as you agree or disagree amongst yourselves and with us. If you were one of the judges there should be as many who differ from you and you should be accused and condemned in the same way.

Remember, dear reader, that if you think me crazy and I think you crazy, the question still remains as to which of us is right, if not both of us. What would you do with your Salon prints and your hopes of preferment if every print were accepted? How would you like to have your picture one of a promiscuous lot? Whom would you pick as judge whose selection should get the approbation of the other artists?

The deduction will be that Salons have their uses. That there must be juries. That these bodies must be made up of human beings. That these humans are liable but not likely to err. And that when they do err it is not to a greater degree than others.

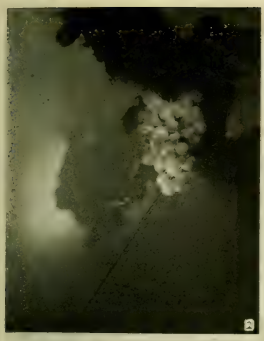
Of these judges we hope that they will function as if they were pictorialists. Of such pictorialists as are inclined to cark we will ask that they strive to feel as if they were judges.

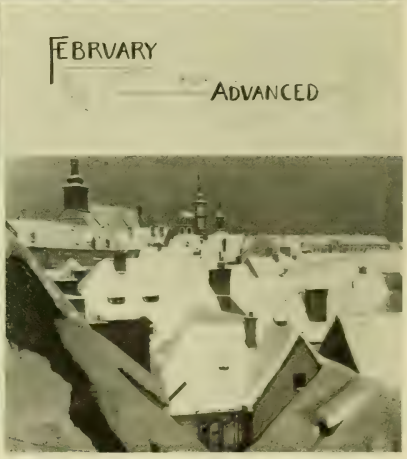
Medal Print
"Living Bronze"
Alexander Leventon

ADVANCED COMPETITION

February, 1933

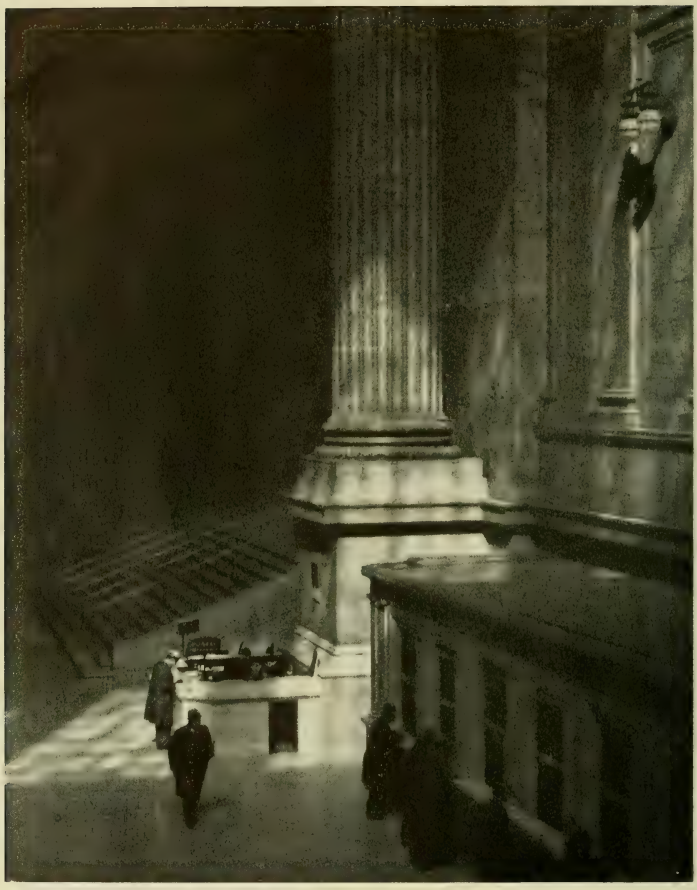
Val Adams
Edward Alenius
H. Atwood
Olaf Axelrod
Axel Bahnsen
A. F. Barney
Lionel Heymann
Mrs. Louisa Immerman
Dr. Charles L. Inman
Miss Lydia Jenkins
U. Stephen Johnson, A.R.P.S.
Hoffr. Gen. Major
S. Townsend Peirce
Estaban Piatti
Gustav Presser
Adolf Roemsen
Mrs. Helene Sanders
F. Y. Sato





SECOND: *"Muscats," M. Shimodo*
THIRD: *"Etude," A. F. Barney*
FOURTH: *"Sing Son," S. Yamane*
FIFTH: *"Alt Graz im Schnee," Hoff Generalmajor M. Karnitschnigg*

Henry A. Baum
K. Hollis Choy
Fred E. Crum
Dr. Leroy K. Devine
Miss Harriet Edmunds
Harvey L. Ephraim
Mrs. Christine B. Fletcher
H. Fukuyama
Dr. Hugo Goething
Henry Gratz
Jack Hazelhurst
M. Karnitschnigg
Karl J. Khandolawala
Sorab J. Kharegat
Alexander Leventon
John Muller
H. Niemeir
Al. Nusser
Dr. M. A. Obremski
Guil Pelletieri
Walt. J. Pfeiffer
Harold Pell
M. Shimodo
Eustace C. Soares
M. L. Strawn
Dr. Max Thorek
Prof. N. A. Tonoff
Dr. Heinrich Ulman
Thomas Vance
G. C. Woolnough
S. Yamane
C. A. Zeppetini
I. M. Zacharias



Medal Print
"Sunlight: Pennsylvania Depot"
Irving Menchik

AMATEUR COMPETITION

February, 1933

George E. Adams
Mitchell W. Allen
LaVerne D. Anderson
A. Araiza
J. Arnold
Angelo N. Astone
Gilbert C. Barnes
Samuel Grierson
Miss Helene Hohensee
Bert Huntoon
Arthur Johnson
George Kellerman
Mrs. Elsie M. Keyser
William K. Kirkwood
G. A. Peake
J. G. Princell
G. Bishop Pulsifer
Ralph Rex
Miss Emilie & Karl Romaine
Harry P. Rosenbrock
William T. Sakamoto

FEBRUARY AMATEUR

SECOND: *"Ropes," W. E. Wing*
THIRD: *"The Royal Family," Emily and Karl Romaine*
FOURTH: *"Child Study," Mrs. Elsie M. Keyser*
FIFTH: *"Wanderer of the Wasteland," George Kellerman*

R. H. Bauer
Herman Baum
Mannie D. Bejack
Faust H. Boyd
Walter Bray
Bernard J. Cassidy
Miss Margaret B. Clarke
Edward P. Cotton
L. W. Cox
R. B. Crain
Arnold Eicher
Dr. Irving B. Ellis
J. Emmett
Frances M. Fitschen
Mortimer L. Friedman
Nat Gaer
Edward L. Goeckler
W. R. Knight
Joseph L. Kochka
K. Kojimoto
Charles E. Lamphere
B. F. Leeper
J. W. MacBride
Colin J. MacKay
Irving J. Menchik
Hifuyami Miyamoto
Albert J. Motsch
Thomas H. Mott
M. Moskowitz
Hans G. Mross
Carl K. Nelson
Mrs. Florence O'Connor
P .H. Oelman
W. H. Orton
U. Shindo
A. L. Shumway
Yasuo Suga
Jack Thomas
Frank H. Toy
Krementz E. Todt
Forrest Townley
Elmer P. Trevors
J. Oliver Tucker
Paul F. Turnure
Miss Alma Warmington
B. J. Waters
Miss Esther L. Wildman
G. W. Wing
William E. Wing
Walter E. Woestman
Alfred Wright

Under the Editor's Lamp

The Value of Empirical Knowledge

When the Workroom Handbook was planned it was my determination to put aside all theory, all trust in authorities, and all scientific formulation and in Missouri fashion insist on being shown what every chemical did in whatever combination it might be used. The book was to be so hard-boiledly empirical that if a formula offended by differing from chemists' manuals argument might be met with the assertion that what worked was right.

It has been said many times, and in a contemptuous tone, that empiricism is all that this person or that possesses. Well, commend me to your empiric if his knowledge is right. Of course a training in chemical reactions and nomenclature is essential if one would get beyond a given point. A scientific training is needed to carry on experiment beyond what has been covered. But experience is a wonderful teacher we have been told and so proves.

When you read something new and startling try it out. If you be inclined to enjoy investigations and experimentation vary the factors. Keep careful tab on what you are doing and maintain a minute record of measurements of time, temperature and quantities. Record, also, results. When you have achieved a novelty it shall be no less valuable for having been arrived at empirically. But there is a catch to it. Be sure, first that it is right; second that you can do it again and again with equal success.

SCIENCE ENDS WHERE FAITH DIVINE BEGINS

The lordly you that struts the earth in pride
Looking at suns and claiming gods for kin
Was once a thing so small, an atom was your universe.
And on the dynamon a millions yous
Lived modestly and thought that sphere was large.

Proud of the mind you think can cope with ease
The e'er receding goal of things and truths,
Even aspiring to encompass the eternal God,
You would project your intellect afar
To distant galaxies and map their plans.

Vain dreams and futile visions of the brain.
Before you can but hope to understand
The simple cell which ages have evolved into the man,
Death comes, this earth disintegrates once more,
And the eternal starts its round again.

Then why refuse that which your faith accepts?
Permit your reason to be satisfied
With the assumption that for all the changing cycles runs
A thread unsevered, though the beads of Time:
Your life a crumb of the Great Infinite.

Thus may the light break in upon your mind
That if Eternity, Infinity, and Life
Contribute to some larger scheme, ordained and carried through,
Intelligence must rule. Call that The God
You cannot understand and simply believe.

At best from all the tangled web of thought
Some falsely premised syllogisms come,
And from the deep abstrusity of theorem and laws
One turns, perforce, at last to just deduce
That science ends where Faith Divine begins.

Selling Points ✶ Points To Sell

By John P. Lyons

The Folmer Graflex Corporation, Rochester, N. Y., is interested in receiving for its files, glossy contact prints of any size (not enlargements) Graflexed by users of their cameras. It is to the advantage of the camera owner who wishes to secure recognition of his work to so submit prints. Where the company cannot foresee uses for all prints as they are submitted, rather than reject instantly, they place prints in this "Graflex File" against occasions that often arise where these pictures might prove to meet specific needs. In every case, pictures submitted to the file will not be used in any manner by the company until arrangements for their release, satisfactory to both parties, have been consummated. Include with prints, full information, showing maker's name and address, model and lens equipment of Graflex employed, exposure time and film used, and location or name of subject. Address to Department 303, care the above.

The Agfa Ansco Corporation, Binghampton, N. Y., from time to time, buy amateur photographs for their files and advertising. Pictures must be of definite pictorial value and photographic quality. Pictures of young people having a good time, action or other pictures of unusual interest. Pay from two to five dollars for the negative and higher for pictures of unusual merit. Publication releases will be required when any person or persons may be recognized in a picture. Address your submission to Mr. C. E. Prince, Advertising Department. The Daily Times, Chicago's new tabloid advise they buy from the free-lance, the type of material most likely to appeal being scenic beauty, animal stuff, cute child pictures and the "Believe it or Not" type of subject. News pictures are covered by their membership in Press Associations, but will always consider "scoop" opportunities. Prefer 8x10 glossy and pay $2 per accepted print. Address Mr. H. P. Hunt, Picture Editor.

The Chicago Tribune advises they still will consider amateur action photos, for which they pay $3 each. Address Sunday Roto Editor, Chicago Tribune, Chicago, Ill.

The Chicago Daily News, with Saturday Rotogravure section pays $3 per print for extraordinary feature pictures.

P. B. Oakley, Geneva, N. Y., is always in the market to purchase up-to-the-minute news photographs such as fires, wrecks, floods, disasters, out-of-the-ordinary news photos. Rate of payment depends entirely upon value of photo. Size should be 2¼x5½ up to 8x10. Postage for return must accompany all photos sent. This gentleman syndicates.

Have you a friend that is successful in selling work? The "salesman's" magazines offer a good market for interviews with successful salesmen. Usually they want the interview to give his or her experiences selling, and some inspirational note of encouragement to other salesmen. Opportunity, 919 N. Michigan Avenue, Chicago, pay good rate for this type of material. Also interviews with prominent men and women on why they prefer to buy from the direct-to-consumer salesman. Always include photo of the person interviewed. Independent Salesman, 22 East 12th St., Cincinnati, Ohio, buy such material, also informal snapshots of the salesman's hobbies, pastimes, families, etc.

Up in Canada there is a similar type of periodical. Canadian Salesman, 160 Princess St., Winnipeg, Manitoba devoted to Canadian salesman, agents, mail-order dealers, etc.

The editor of Sample Case, 632 N. Park St., Columbus, Ohio, recently advised they have difficulty getting enough of this interview type of material. This magazine is the organ of the United Commercial Travelers and want only articles on successful salesmen, which deal with sales or sales problems in relation between salesmen and consumer. This magazine

does not want anything on the "direct-to-consumer" salesman as the group they appeal to are the sales-people doing business with store-keepers and manufacturers. And there's quite a difference.

Specialty Salesman, recently moved to 307 N. Michigan Avenue, Chicago, Ill., is another market for direct-to-consumer selling articles. These magazine sell at a nominal price and can be purchased at most any news-stand. I recommend intending contributors purchase copies and study the material used. Then interview your friends in the selling field. The editorial requirements are not so strict that it is difficult to make these markets.

ASSOCIATION NEWS
NATIONAL REGIONAL DISTRICT

The Junior Conventions

The Junior Conventions of the divisions of the Master Photo Finishers are events wherever and whenever they occur. Key Men from the metropolitan centers of the east give their time and best efforts to bring fellow members in distant places what they know, have gathered from others, and a mass of information material for bettering the output of the craft toward an increase in the increment therefrom.

In the Northern California District these conventions have always been outstandingly successful. The attendance has enthused the visiting brothers. Far from irking the consensus of opinion has been that the time allotted is too short. This year there will be only one day, but so carefully have those in charge planned and timed each number on the program, so discriminatingly have they selected what shall appear on the program that it seems as if several days have been dovetailed into one.

Take note of the time and the place. Hotel Alameda, Alameda. Druggists' and Dealers' Night, Friday, February 10th, at 8:30 P. M., and convention the following day from 9:00 A. M. to 6:00 P. M.

In addition to the Junior Convention of the Northern California Division of the Master Photo Finishers of America, a Dealers' Night is to be held. All the Druggists and Photo Finishing Dealers representing this Division of the association are expected to be present.

The preparation under way warrants a lively interest on the part of the Dealers. Speakers of national note are to be a feature of the affair in addition to national officers and representatives of the national office of the Master Photo Finishers. The value of this Dealers Night to the industry as a whole is bound to be great. It is a stride forward in producing the necessary cooperative spirit between dealer, finisher and manufacturer.

The regular Photo Finishers session is to be held the following day and will in some respects be similar to previous conventions. Many new merchandising features will be introduced. In general, Photo Finishers are looking to this convention to help solve their present business difficulties.

The Dealers' night will be held Friday night, February 10, at 8:30 P. M., and the convention proper will be held the following day from 9:00 A. M. until 6:00 P. M.

The San Juaquin and Sacramento Valleys Association

If anyone thought the enthusiasm that marked the inception of this organization would burn out they were mightily mistaken. The solidarity seems to increase with time and association. The members are closer knit in singleness of purpose and friendlier in their relationship with one another than ever. Meetings are held regularly and are well attended. At some the business of the evening is important in itself, at all the effect is one of keeping a profession true to its ethics and purposes. If such foregathering did no more than awaken each to the fact that the other is human and may be taken as a friend, it would make trade associations well worth while. It is to be hoped that every district in every state may have such an organization and that it may function to such advantage. And, may we add, be governed by so splendid a set of officers.

CLUB NOTES

Forthcoming Exhibitions

42nd Annual Exhibition of the Birmingham Photographic Society. March 4th to March 18th. Address G. G. Heathcock, Essex House, 27 Temple St., Birmingham 2, England. Closing date, entry blanks Feb. 14, prints Feb. 18th, 1933.

Pittsburgh Salon, March 17th to April 16th, 1933. Address B. H. Chatto, Secretary, 1300 Milton Avenue, Pittsburgh 18, Penn. Closing dates, U. S., February 18th; Foreign February 4th.

Chicago 1933 World's Exposition Photographic International Salon. June 1st to October 31st, 1933. Address The Salon Committee, Chicago Camera Club, 137 North Wabash Avenue, Chicago, Illinois. Closing date, March 1st.

Camera Enthusiasts of San Diego Third Annual International Salon. April 21 to May 14, 1933. Address Miss Ruth Kilbourne, Chairman Salon Committee, 4225 Arden Way, San Diego, California. Closing dates, April, 1933.

Tenth Annual International Salon, Bridge of Allan Photographic Society. Address Mrs. J. Brown, Jr., The Studio, Bridge of Allan, Scotland. Closing date March 18th, 1933.

18th Hammersmith Hampshire House Photographic Salon, April 28th to May 7th. Closing date April 6th. Address J. Ainger Hall, Hon. Exhibition Sec., 10 Kitson Road, London S. W. 13, England.

2nd Salon, Svaz Ceskoslovenskych Klubu, April 8 to 22. Address the Secretary, Riegrovonabrezi 22, Prague II, Czechoslovakia. Closing date March 1st.

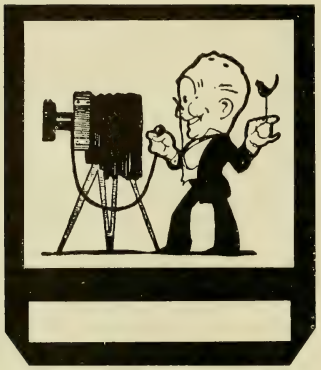
Around the Circuit

From far away England the Hammersmith Hampshire House Photographic Society sends its application blanks for the eighteenth annual exhibition to open April 28th and close May 7th. When it is known that Herbert Bairstow, Richard N. Spaeaight and H. Y. Summons constitute the Print Committee the nature of the judging will be gotten from the standing of the judges.

In Prague the Second Salon of Photographic Art running from April 8th to the 22nd with our own Dr. D. J. Ruzicka, Emanuel Balley, Valerian Halamek, Vaclav Horn, Jaroslav Krupka, Dr. Ing. Jan Lauschman, Augustin Skarda, and Ing. Alois Zych on the hanging committee. Czechoslovakia has done much for American Salons. Let us reciprocate in kind and represent our art adequately.

Right here, where we live and carry on, the California Camera Club is offering inducements to those actively interested in photography to join an organization whose history goes back to the days when amateur photography was young. The initiation fee has been put aside for the time being and such a program is being planned as will make it a loss to miss joining. It is sincerely to be hoped the membership campaign will result in much good to the club. Those who do join are sure to get much good from the joining. We have been accused of dealing too severely with certain activities which it is claimed were things of the past. Let this severity be interpreted as meaning that we love the good old California Camera Club better than individuals in it. Certainly we can find no cause to do other than rejoice at the program for the future. Let every resident of the Bay Districts who reads this make it his or her immediate business to join a club that will make the camera pay rich dividends in added pleasure and sweeten that pleasure by sharing with fellow enthusiasts who foregather for the purpose of getting and giving photographic enjoyment.

San Jose Camera Club Annual Banquet



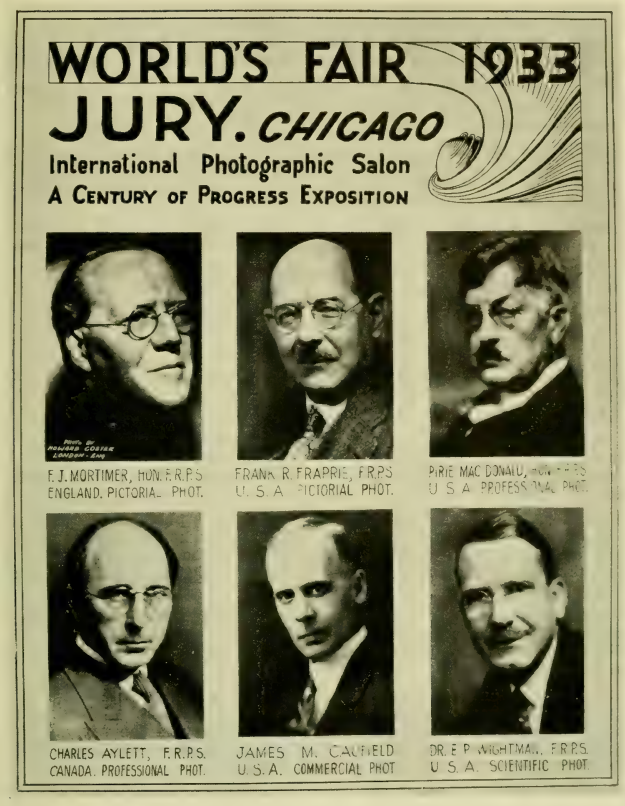
It was my particular honor and pleasure to be invited to attend the second annual banquet of the San Jose Camera Club. This is an organization of fifteen ardent amateurs so nearly one mental and social plane as to virtually constitute a family group. That plane is very high. More amiable men and women never foregathered regularly or so unendingly maintained the amenities of life. As in most clubs the work falls on one willing and able to do it and in this case F. M. Beckett, the secretary, has done, is doing and will continue to do wonders. His meeting notices are bits of art. The menu at the banquets and the place cards are marvels of photographic ingenuity and beauty. The illustration shows the design of the place cards. It was in black on clear film trimmed as shown and standing in the slot of an Eastman Roll Film Spool. The Menu was good to look at and the food good to eat. The Hotel Saint Claire knows what the diner of today likes and how to serve it. Chairman of the Evening Barret opened the post-banquet speaking with apt remarks of past achievements and future ambitions. Newly elected President Dr. J. A. Cutting spoke affectingly of his hopes for the year of his administration. Mrs. Nettie Hill Rich played Debussy's Arabesque number one with delicacy and understanding. This writer addressed the gathering and was most kindly received. Mrs. Rich favored with the second Debussy Arabesque, and Chairman Barret closed the evening aptly. It was a rarely pleasant evening and we were loth to break up. Conversation in groups kept the lights burning for over an hour when the affair was officially over and done. The officers for 1933 are as follows: President, Dr. James A. Cutting; Vice-President, C. S. John Hale; Treasurer-Secretary, F. M. Beckett; Board of Directors, Carl E. Hoffman, Rudolph Berger, and Robert Couchman. Meetings are held on the second and fourth Tuesdays of every month in the Hotel St. Claire and visitors belonging to any of the clubs of the associated will be welcomed as in their own organization. An invitation is extended to all interested in photography. Two public exhibits of pictorial photography were hung during the past year and there is an expectation to do as much or better and more in time to come.

Cinema Club of San Francisco

New activities, fresh enthusiasms and new officers mark the new year with the above organization. G. A. Young is now president, A. W. Kerrigan is vice-president, K. G. Stephens secretary, Herbert Luhn treasurer, A. J. Holton chairman of the Program Committee, and the board of directors is composed of the above and Fred W. Kolb and Fred Dohrmann added. The club contest devoted to pictures of unlimited length was won by K. G. Stephens. Honorable mentions were awarded Fred W. Kolb, Clifford Nelson, and J. W. Holmes. The highest award consists of having the winners name engraved on the silver placque and a leader. The other awards were leaders. Under a new set of officers and with the leadership of Mr. Young the good work of preceding officers will be carried forward and perhaps new viewpoints and fresh efforts toward even greater progress will result.

ORGANIZE A CAMERA CLUB

To the many amateurs who write for information and advice we say, "By all means organize a Camera Club in your town or city. You don't need club rooms. You do need a Club."


WORLD'S FAIR 1933
JURY. CHICAGO
International Photographic Salon
A Century of Progress Exposition
F. J. MORTIMER, HON. F.R.P.S.
ENGLAND. PICTORIAL PHOT.
FRANK R. FRAPRIE, F.R.P.S.
U. S. A. PICTORIAL PHOT.
PIRIE MAC DONALD, HON. F.R.P.S.
U. S. A. PROFESSIONAL PHOT.
CHARLES AYLETT, F.R.P.S.
CANADA. PROFESSIONAL PHOT.
JAMES M. CAUFIELD
U. S. A. COMMERCIAL PHOT.
DR. E. P. WIGHTMAN, F.R.P.S.
U. S. A. SCIENTIFIC PHOT.

Chicago 1933 Salon

Camera enthusiasts in twenty-four countries of the world and twenty-two states of the Union have made personal applications for entry forms to exhibit their photographic craftsmanship in the 1933 International Photographic Salon at Chicago's 1933 World's' Fair—A Century of Progress Exposition—according to George H. High, chairman of the committee in charge of the Salon.

The Salon is being sponsored by the Chicago Camera Club and the Photographers International Association. It will be housed in space that has been reserved in the Graphic Arts Pavilion of the Exposition.

"From far off Japan and the Sicily Islands the applications for entries have been received," said Mr. High. "The world-wide interest that has been aroused in this Salon is largely the result of the cooperation of the photographic magazines both in the United States and abroad in publishing material concerning it.

"More than 8,000 entry forms have been mailed to photographic clubs and societies throughout the civilized world."

Mr. High announced that the committee in charge of the Salon had selected the jury which will judge the photographs entered. The jury, he pointed out, is representative in photographic achievement and international in character and exemplifies the

international aspect of the Salon. It includes the following men: Charles Aylett, F.R.P.S, Toronto, Canada; James M. Canfield, Louisville, Ky.; Frank R. Fraprie, F.R.P.S., Boston, Mass.; Pirie MacDonald, Hon. F. R. P. S., New York CiCty; F. J. Mortimer, Hon. F.R.P.S., London, England; Dr. E. P. Wightman, F.R.P.S., Rochester, N. Y.

Mr. Aylett is an internationally known portrait photographer, is past president of the Ontario Photographers Society, and of the Photographers International Association of America and has served as a judge for numerous national exhibitions.

Mr. Caufield is a commercial photographer and is vice-president of the Commercial Division of the Photographers International Association of America. He has served as Director of the Commercial Exhibit of the Photographers International Association and as a judge of various associations from time to time.

Mr. Fraprie is a world-famous pictorial photographer, and is publisher of the American Annual of Photography and the monthly publication "American Photography."

That Mr. Fraprie, one of their number, should have been appointed is source of pride to the photographic editors of this country. **Camera** has conducted a monthly criticism that has done much to cultivate an ability for making Salon prints; American Photography has conducted an annual competition which has served to stimulate the best workers; **Camera Craft** conducts its monthly competition year in and year out and is credited with having started many a Salon medalist on his way; Abel's two publications keep the profession informed and directed toward better pictures. All in all the photographic journals of America have done much to make this Salon possible and to have one of the editors honored by recognition of the broad fact is a graceful act.

Mr. MacDonald has been in the photographic profession for 50 years and has been a judge in more than 100 photographic exhibitions, national international. He is an honorary member of many photographic associations and societies in the United States and abroad.

Mr. Mortimer, known internationally as a pictorial photographer, specializes in maritime photography. He is editor of the "Amateur Photographer and Cinematographer" and for 38 years has published "Photograms of the Year", an annual composed of pictures taken from the London Salon of Photography, of which Mr. Mortimer is honorary secretary.

Dr. Wightman is a member of numerous photographic societies and is an authority on the chemistry of photography. He is associated with the Research Department of the Eastman Kodak Company. He has served as juror for photographic salons in the United States and Canada.

The 1933 International Photographic Salon will include outstanding examples of Pictorial, portrait, commercial, technical and scientific photographs. These photographs will exemplify the progress made during the past century in the various branches of the photographic art. All photographic workers of the world—professional and amateur —have been invited to enter examples of their work.

Because of the limited space in the salon, an official announcement sets forth, it is necessary to restrict mount sizes to 16"x20" and 14"x18". Foreign contributors may submit unmounted prints, but the sizes must conform to the foregoing mountings.

For foreign entrants, the last day on which prints will be received will be March 1, 1933. For those from the United States, Aprîl 1, 1933 will be the final entry day.

The Committee sponsoring the Salon, of which Mr. High is the chairman comprises: W. C. West, secretary; F. M. Tuckerman, A.R.P.S., treasurer; Joseph E. Otis; Burton Holmes; Mrs. Jacob Baur; George Daniels Stafford; John Lavecchia; Elmer E. Zuegel; Joseph Simons; C. W. Mogg; Alfons Weber, F.R.P.S.

Cooperating with the Committee in promoting the success of the Salon are the following organizations and individuals: The Chicago Tribune; the Chicago Daily News; the Photographers International Association of America; Camera Club of New York; the Royal Photographic Society of Great Britain; Vicomte C. de Santeul, President de L'Union National des Societies Photographique de Francaise; Societe Francaise de Picardy; Frank R. Fraprie, Editor, American Photography; F. J. Mortimer, Editor, Amateur Photography and Photograms, London; Sigismund Blumann, Editor **Camera Craft**; Charles Abel, A.R.P.S., Editor Abel's Photographic Weekly and The Commercial Photographer; Frank V. Chambers, Publisher The Camera and Bulletin of Photography; John MacSymon, Editor The Camera, Dublin, Ireland; James Nichols Doolittle, The Camera Pictorialists of Los Angeles; Charles K. Archer, President Pittsburgh Salon; Ira C. Martin, President Pictorial Photographers of America; The Eastman Kodak Company.

NOTES AND COMMENTS

New Leica Enlarger

The merits of miniature cameras depend greatly upon the possibility of modern enlarging methods and facilities. It seems logical that the makers of the famous Leica camera should achieve an enlarging apparatus which does a particularly good job. No user of small cameras should permit a week to pass before seeing the Valoy Enlarger. The specifications and claims are most intriguing and the reliability of the firm give assurance that such claims are substantiated. Write to Spindler and Sauppe, Inc., 86 Third Street, San Francisco, or 811 West 7th Street, Los Angeles, Calif.

Zeiss Ikon Ikomat A

A comparatively new item in the Zeiss catalog is the little Ikomat A which measures approximately 1½x3x4¾ and weighs only 14¾ ounces. For all of its diminutive size it takes a number 120 roll on which 16 exposures are obtained each of vest pocket size. The immediate readiness for use upon pressing a button, the self-timing shutter, and the always desirable Zeiss Tessar f4.5 lens make this an outstanding outfit. Your dealer will gladly show you one or address Carl Zeiss, Inc., 485 Fifth Avenue, New York.

Hugo Meyer Megoflex Focuser

The Megoflex is a tiny camera to be attached to any camera of the Contax, Leica, or Peggy kind and size and transforms it into a reflex. The peculiar construction enables one to photograph around a corner, over a fence, and in various other ways without being seen in the act. It is a truly optical instrument of the highest order and will repay your examination at your dealer's counter or by request for literature from Hugo Meyer and Co., 245 West 55th Street, New York.

New Grades of Opal Vitava Paper

Vitava Opal in its various surfaces has captured the portrait division of professional photography. Commercial men were sold from the start and as the public became familiar with the fact that in larging as well and contact brands were available many pictorialists have taken to it enthusiastically. Now Vitava Opal F gives warm tones on a glossy surface, Opal A is similar in single weight and both have all the qualities which make the other grades so popular. Be sure to see sample prints at your dealer's shop.

New Grades of Azo

Azo is as established in every professional branch of the photographic industries as cameras and pyro. There are nineteen grades of this indispensible paper, six being single weight and thirteen double. Such a variety of surface textures and tints of buff as well as pure white is offered that it would seem impossible to add without duplication. The four new grades D is rough matt white, L is rough luster white, P is fine grain luster old ivory, and Q is fine grain matt old ivory. All are double weight and come in numbers 1 and 2 degree contrasts. The price for the new varieties is the same as for other double weight grades of Azo. If unusual quality at economical cost appeals to you get the new Eastman booklet on Eastman Papers. It will be sent free for the asking of any Eastman dealer or the headquarters at Rochester, New York.

All Honor to Haloid

Those who love the feel, the sight, the quality altogether of Haloid papers will be happy to learn that the Haloid Company have been admitted to membership in the Rice Leaders of the World Association. This permits the company to use the insignia which is accepted the world over as a distinction and a guarantee that the ethics of business, the ideals of quality, and the pride of identity shall be maintained. Congratulations, Haloid. It is all deservedly yours.

Another Bell and Howell Novelty

The Bell and Howell Character Title Writer is something new and different. For making moving letter animated titles the device may be used in a vertical position which makes moving letters about simple. With one motion it may be used horizontally for ordinary use. Jointed and swiveled lamp supports make adjustments easy thus eliminating reflections so that glossy photographs may be copied. This Title Writer will do everything that previous models could do and much more. Write Bell and Howell Company, 1801 Larchmont Avenue, Chicago for particulars.

Ihagee Cameras

Herbert and Huesgen now offer these remarkable cameras with all the assurance of their standing amongst merchants carries with every transaction. To enumerate the items in the Ihagee line would be to write a catalog of tempting specifications. It will interest and profit you to write for a catalog which has just been issued. Tell Herbert and Huesgen, 18 East 42nd Street, New York, that you want one and you will get it by return mail.

Bausch and Lomb Tessar on Graflex

Through a regrettable and regretted error in the December issue we announced wrongly the equipment on the new National Graflex. The correction is hereby made. The lens is the Bausch and Lomb, Series IC Tessar f3.5.

Enter Miss Parish

The papers will probably announce it this way: To Mr. and Mrs. Otto Parish of this city, a baby girl. Born January 3rd, 1933, in Saint Mary's Hospital. Weight at time of birth 5 pounds 13 ounces. Try and make poetry of that. To us, who know Otto the news shapes itself somewhat after this fashion: Great. Married less than a year and doing honor to the Great American Rooseveltian Principle already. Congratulations Mr. and Mrs. Parish May God grant this new arrival everything fond parents could wish for it. May your pride find cause for increase as the years go by.

A Rexo Bargain List

Burke and James have been known for photographic merchandise, standard and novelties, for several generations. Considerable interest will be aroused by their announcement of a pre-inventory bargain list which is asserted to slash every item in their regular stock. It will be to the interest of every professional and amateur photographer to write to Burke and James, Inc., 223 West Madison Street, Chicago, Illinois, for this Free Rexo Bulletin.

W. C. Stewart, Requiescat

Bill Stewart, who had a laugh and a cheery word for everybody, and for whom everybody had a kindly feeling, died on January 4th. He thus ended twenty-five years of faithful service to the Eastman Kodak Company. To the survivors, his wife, son and brother goes our heartfelt condolence. May it bring them comfort to think as we think, that death is not the end even a separation. Those who have gone before are simply waiting for our coming into their newer consciousness.

Camera Insurance

At last insurance on cameras and photographic equipment is being offered, and at very reasonable rates. To members of local clubs a special price and to the individuals at large the tempting cost of 2½ percent of valuation as established by dealer appraisal with minimum premium of $10.00. Address, telephone or personally contact J. S. Garnett, Insurance Broker, 16 California Street, San Francisco, California, Telephone SUtter 8600.

Central Camera Company Bargains

Bargains are everyday routine at the Central Company but at intervals there is a clean up or a special drive to establish new customers or whatever and a bargain list is published by this thoroughly reliable firm which should tempt the careful buyer even if he be not in the market for any immediate item. Write the Central Camera Company, 230 South Wabash Avenue, Chicago, Illinois, for its latest Bargain List.

Free Eastman Booklets

The Eastman Kodak Company have for distribution to those specifically interested two new issues of technical booklets already known by earlier editions and herewith brought to the moment by changes

and additions taking in later products anl newer emulsions. One is "Eastman Professional Films" and the other "Wratten Light Filters." As many of the newer sensitive products are panchromatic, superpan, or superspeed and orthochromatic over a wider or more particularized scale of the prismatic ladder the two books are closely related. To be had of any Eastman dealer or of the Eastman Kodak Company, Rochester, N. Y.

De Vry Movie News Free

If you want a live Movie Journal free of all cost send Phil Lasher, Ltd., 254 Sutter Street, San Francisco, California, your name and address and ask that your name be put on the mailing list. It will pay you at the same writing to request the list of novelties, accessories and standard equipment which Phil Lasher stocks. The De Vry Sound Recording Camera is a marvel. What do you know about it? Ask and find out. You'll be glad you did.

OUR BOOK SHELVES

Conducted by G. A. Young

Penrose's Annual. Published by Percy Lund, Humphries & Co., Ltd., of London, edited by William Gamble, F. Inst. P., F.R.P.S. $4.00 cloth bound.

We sometimes hear that the commercial photographer is not sufficiently acquainted with the problems of the process worker who carries on after the photographer has finished his job. This hardly applies to black and white work but in the field of color there could undoubtedly be greater cooperation with resulting mutual benefits. Photographers who study this book would be taking a step in that direction. It contains 37 articles on various aspects of the graphic arts and a large section containing illustrations of the best process work in monochrome and in two, three, or more colors. It is a decidedly practical volume but we know of several who purchase it for the beauty of its illustrations alone.

The British Journal Photographic Almanac 1933. Published by Henry Greenwood & Co. of London, edited by George E. Brown. 656 pages, price $1.00 paper, $1.50 cloth.

It is pleasant to note that in spite of the depression we find no marked shrinkage in the size of our sturdy old friend and all-wise informant the "B. J." A careful perusal of the table of contents discloses feature articles on Infra-Red Plates and Filters in Photography, by the Editor; Better Snapshots, by David Charles; Cine Pictures At Night, by John H. Ahern; and Modern Miniature Cameras, by William Alexander. The section entitled "Epitome of Progress" provides a staggering array of information new and old, on gadgets, methods, processes, etc. There is a section reviewing "New Goods"; a section of "Formulae" and of "Tables"; a "Directory of Photographic Societies"; a section called "50 Wanted Methods" describing such things as Removing Ink Stains, Restoring Daguerreotypes, Magic Photographs, and much else. And (haven't you your dollars worth yet?) a section of "Miscellaneous Information". The 68 pictorial illustrations are splendid examples of photography at its best and are beautifully reproduced in photogravure, but suffer slightly from the small picture size.

Pictorial Photography For Amateurs, by Robert H. Goodsall. Published by The Fountain Press, of London. Price $2.50 cloth bound.

This book is especially designed for the beginner in pictorial photography. We feel that very few amateurs appreciate the very marked change, not only in technical methods but in mental equipment as well, that is demanded to effect the transition from snapshooter to pictorialist. Much disappointment and confusion could be avoid-

ed were these essential differences, evident from the start. The value of this book will be greatly enhanced if the reader will keep this idea of change in mind while studying it. The author does not emphasize this idea of change as much as we would like, but it is there nevertheless. The book is simply written which makes for easy understanding. That it has been well received in the past is evidenced by the fact that this is the second edition.

XXVIIe Salon International D'Art Photographique De Paris 1932. Published by The Societe Francaise De Photographique of Paris, price $3.50, paper covers, 9½"x12¼".

In comparison with other annuals this publication has two items in its favor; large picture size, and very good reproduction quality. Printing is done by the photogravure process and the best possible presentation of each picture is obtained by adjusting the color of the ink to the mood the artist is attempting to convey. More commonly known as the "French Annual", this book contains forty-eight pictures by pictorialists from various parts of the world, selected from the Paris Salon. M. Ch. de Favernay contributes a discussion of the Salon but unfortunately for those of us unfamiliar with French, no translation is provided.

Das Photo-Jahr 1933. Published by Wilhelm Knapp, Halle (Saale), Germany, price 2.50 R.M.

This is a photo calendar dividing the year into photographic seasons and giving data and suggestions as to activities during various times of the year. The illustrations are many and of excellent quality. Available only in German.

Leonard Misonne

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HALOID NO MISS NOMIS

Monumental Stairway, Rome
Dr. D. J. Ruzicka

Los Angeles International Salon, 1933

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A Photographer's Wife Tells Her Tale

MARJORIE B. MACFARLANE

(Illustrated by the Author)

This tale is written for photographers' wives, past, present and prospective. Other readers may do well to concentrate on the articles dealing with optics or new trick formulas contained in this issue of *Camera Craft*. For photographers' wives, past and present, this story may be like the old family album, reflecting a series of intimate faces and happenings. For the sweethearts and prospective wives it may act as a telephoto lens bringing the far distance into distinct and detailed view.

Being a photographer's wife is usually a rather strenuous and often a highly interesting, and exciting career, depending in degree upon the temperament of the man and the type of his work. Be he a photo finisher, a finger-print expert, or a photographer of African jungles, his wife will find plenty of variety, though with varying degrees of adventure.

As "coming events cast their shadows before them", so in my early 'teens I became an enthusiastic "snap-shooter", with a Bulls-Eye Box camera, making a picture 3½x3½ inches. A school teacher taught me to photograph interiors by means of fifteen minute exposures with the lens stopped down to the smallest aperture. The aperture number meant nothing to me, but the pin-sharp detail made my photographic fame spread throughout the neighborhood.

An old friend came to visit a neighbor and I was requested to make some charming pictures of the woman in a tropical California setting. She was thin, angular, and old, and with the indiscretion of youth I stood her in front of what I considered a typical California background. The merriment of many who saw the picture was truly puzzling. Every feature stood out in bold relief against the hollows

"Sandy Valley" *Marjorie B. Macfarlane*

in her face, as she blinked into the blazing California sun, while behind her rose the graceful shapes of a Century Plant and a telephone pole!

But as a final photographic triumph I consented to make an interior portrait of the same lady. She willingly agreed to pose reading, in her friend's sitting room. At intervals during the succeeding fifteen minutes faint muffled moans came from the rigid figure, and the long suffering lady learned the meaning of eternity. Our neighbor wanted other interiors of her home made that day, and I spent a busy afternoon.

When the kodak finisher handed out the results, my usual pin-sharp details prevailed, but a miraculous event was recorded. The elderly visitor, somewhat ghastly as to outline, sat stiff and dignified in the middle of the dining table.

That event marked the temporary close of my photographic career.

Later, much later, looking for a method of making dividends grow out of my bank account, I allowed myself to relieve a persuasive photographer of his shop while he went away to photograph the world and write about its beauties.

From that shop came not only dividends, but many good friends and finally my husband.

Which brings me back to where I began. Shortly after we were married we visited in the home of a famous California pictorialist. While the men discussed lenses, filters and speed emulsions, to say

"Red Rock Canyon" *Marjorie B. Macfarlane*

nothing of "pyro qualities", his artist wife and I talked of the pleasures and problems of photographers' wives.

Pictures were everywhere, and I had been admiring them, when the famous man's wife remarked, "You'll get used to being unable to find your dining-table for months at a time—especially before Christmas."

What about the kitchen?" I asked.

A sad wan smile lit her face, and one arm stole sympathetically around me.

"Fresh paint will cover the pyro stains on the floor and sink boards and you can hide your favorite pans. Get him to put in a separate dark room as soon as possible and perhaps he could use the kitchen sink there, having a new one installed in the kitchen!"

"But in the meantime," I murmured.

"Never let your cooking interfere with the pictures, eat anything, anywhere, anytime—be a real photographer."

"By the way, your husband is a pictorialist, too, isn't he? You will have to watch the bank account, while he watches the clouds. In Spring I have to play tyrant to hold my husband to the commercial jobs which boost the bank balance—especially if he sees a cloud in the sky."

"Does your husband make pictures of you all the time? Mine did for a while. Profiles, silhouettes, low key, high key, pictures with fancy lightings. Portraits of me were made in every imaginable pose.

"Sand Waves" *Marjorie B. Macfarlane*

Sometimes to try this, or that lens. It didn't matter what I planned or started to do, I had to pose for a picture!"

"No, luckily my husband prefers landscapes," I replied. "I only serve as an object used to balance the composition, or to put life into the picture."

"You wait," she admonished, "your time will come."

It came. An overzealous salesman left three portrait lenses to be tried out. I had a cake in the oven, and my expression showed it. But even if the cake was crumbly and dry, and frosting covered pared exterior—where the "burned" came off! And the lenses were tested! We kept two, and soon bought two "Little Sunnys." Talk about sunbaths! Sanatariums will be unnecessary for me, or clay packs for my face, after that!

Sometimes there would be one Sunny, sometimes both, and my husband should have been able to have focused easily on my glowing, flowing countenance. I began to realize the heroism of the movie actresses facing a firmament of lights even more blazing than mine, and preserving a human expression.

Soon, however, the love of the out-of-doors grew too strong and my days of posing were over.

These trips after pictures are the highlights of a photographer's life. Starting at the hour when the towns and cities sleep, we would pass out through the deserted streets, on across the ranch lands, on and on, till sunrise painted the mountain tops in rosey gold and long fingers of light felt their way through the forests, or over the grassy plain. Mid-day would bring a flat lighting and rest beneath welcome shade or hours of ceaseless travel to reach some other objective be-

Desert Brush" *Marjorie B. Macfarlane*

fore the bewitching hour of evening when shadows lengthen and ranges stand out tier on tier with ever moving scarfs of golden mist wound between, and purple-blue shadows creeping up and up.

Then slowly a mauve veil is drawn across the scene. The sky grows deep dark blue, and stars first twinkle faintly, then glow brightly, finally becoming vibrant points of living light. A fragrant wind moves the smoke trees, and the spell of desert night thrills you. Then—you are glad—so glad—you are a photographer's wife!

And so, perhaps you will condone the mood and permit me to break into song.

The road winds in on the canyon floor
Into an eerie land;
As if, swinging wide a hidden door
'Mid castles of gems you stand.

Great pillars of flame-red-rock arise
Soft powdered with ashey white
To hold bold domes of rose or gold
Or lavender smooth and bright.

The roof of the cliffs of rose, crimson, or gold
Are a purple warm and deep;
While the turrets and towers rise like ghosts of the flowers
In the sands of the desert asleep.

This fantastic land of bright desert sand
Painted in colors gay
Seems peopled with gnomes amid their weird homes—
Here Fancy alone holds sway!

In this eerie land, of painted sand—
Where blood-red temples rise—
Are Joshua trees—as if down on their knees
Their arms reaching up to the skies.

When the moon sails high in the dark blue sky
And the colors have faded from view,
In that shadowy land of rock and of sand
The fairies come tripping to you!

They whisper soft from the silvery sage
Of the exquisite frescos like bowers;
Or tremblingly tell of the tempests that rage
Hewing out turrets and towers.

This fantastic land, filled with castles and sand
Has been formed thru the long passing ages;
'Twas the Master's own Hand, made that marvelous land
A mystery left for the sages.

How to Review A Salon

In Which the Los Angeles Sixteenth International Is Mentioned for Purposes of Illustration

JAMES N. DOOLITTLE

(Illustrated with Reproduction of Accepted Prints)

Continued from February Issue

Mention of group names has its merits. For example we find pleasure in saying that the Hammersmith Hampshire House Photographic Society sent in a very comprehensive group of prints. Two Viennese clubs contributed liberally and with high acceptance. Here in our own country the Chicago Camera Club and the Philadelphia Photographic Society co-operated most whole-heartedly.

Our thirty-five associate members were nearly one hundred per cent represented with three prints each. This gives us occasion to say that they compose an invitational section of the Salon and make a really imposing showing acting as they did as their own jury of selection. We could go on to point to this as an innovation in exhibition circles where an artist, elected to associate membership on account of the acknowledged high character of his work often dealt harshly with when his style didn't happen to click under the jury system. Trusted with the responsibility of maintaining our opinion of his work he failed us in no single instance.

You begin by now to see how the thing is gradually shaping up; giving us opportunity for occasional sally into ornate persiflage, coyly peeping "behind the scenes" working in the necessary arithmetical data so its presence is scarcely noticed and giving a gentle boost for the Los Angeles Camera Pictorialists so even the Editor will little suspect that it is, after all, unpaid advertising. We dare not bear down too heavily on this, however, for behind the Editor there's the business manager whose concern in art is somewhat cramped by thoughts of space rates. However when we introduce the subject of increased circulation as correlative to our desserta-

"The Alaskan Fisherman"
P. Douglas Anderson

Sixteenth Annual Los Angeles Salon

tions, he invariably softens as only a business manager can and we experience no further trouble.

So, too, you begin to observe along about here that writing a critical commentary isn't so terribly complicated when once simple elementals are firmly grasped. We haven't had to resort to padding —very much—and certainly we are original (adv.) but it must be borne in mind that certain of the more easily recognized conventions need not be entirely ignored and still leave us well within the meaning of the word "originality." We can touch upon the modern movement and observe the gradual, almost imperceptible swing towards an equilibrium which admits of a certain progress without relinquishing the more stable influences of conservatism.

Typographically, "moderne" is now used without the final "e"—if you get the point. It can be mentioned that the late fad for leaning towers, skew-gee compositions, pictures of assorted green groceries, arrangements as we used to call them, are surely making way for a return to the representation of persons, things and places as objects of beauty, of enduring charm. One doesn't have to be an aesthete to derive the proper emotional thrill to things inherently beautiful. Perhaps broccoli, cabbages and sundry products of the soil are of a type to induce certain pleasant reactions but we've held to the belief that our digestive rather than our intellectual processes were the more responsive. We think that this observation will stand further stress as time advances. Here's a good place to bring in H. A. King's "Enough Rope," Dr. Irving B. Ellis' "X-ray of a Sea Onion" in comparison with Giulio Cesare's "La Scia" where we wish to point to the dissimilarity of treatment to work out the one motif. Each essays an exercise in line but only Cesare is successful if we require picture interest—what the journalist calls news value instead of mere inert forms. For your readers you could explain that the multiplicational tables might be recited with considerable gusto and literal adherence to fact but that you'd much rather for the sake of your artistic soul hear Thanatopsis.

You will probably wish to make some mention of nudes. Every show contains several such subjects and they are excellent material for controversial exploitation. Do not be moved to say that the undraped figure is photographed by those least able to deal with this most difficult subject for we have examples by Bertram Park, Dr. Alfred Grabner and Daniel Masclet which ably confute such a contention. Nor may we for the sake of maintaining our freshly original style employ references to "the human form Divine." Divinity may indeed have shaped our ends without creating a wholly satisfactory ensemble!

We've long held to the belief that landscapes were the least important, subjectively, of all pictorial material for we have ready

"The Wanderer"
Betti Mautner

Sixteenth Annual Los Angeles Salon

access to all the beauty which lavish nature can bestow upon this land of plenty and perhaps regard it as a little too obvious. We court more elusive game. It is not, therefore, until the figure is introduced that we begin to cope with complications. Whether the landscape serves as a back-drop for our figures or the persons themselves as accessory to the wide spaces of the out-of-doors seems immaterial as long as the picture invokes some unusual response. Being of human kind perhaps we are interested more acutely in what our kind does. Hence the Human interest appeal. Nearly all pictures are more compelling for this quality and in making use of it we seem less dependant upon the artifices of production. "Technique" is the word if you're cramped for space. Leonard Misonne has learned the secret as has James M'Kissack. Chris J. Symes completes a trio whose works will bear the most critical analysis and none are compelled to overlook a masterful technique in telling their story.

There are no lengths to which we may not go in treating of the pictorial portrait. But considerable caution need be exercised in not being too easily turned by a pretty face! We're not moralizing but merely suggesting that one learn to discriminate between the pleasing likeness of a fair customer of the portrait gallery and the interesting "personality" whom we are more likely to encounter in the dancer, the professional model or the actor. They attract us because of their unreality—the absence of see-the-pretty-birdie expression. William Mortensen easily leads the field in the presentation of this sort of material, his work bearing unmistakable evidence of a training long antedating his venture into the realm of photography. The work of Robert Officer bears the stamp of the latter's influence and who shall say that he is not an apt pupil of a worthy master. The latter's "Bo-Peep, 1932" is a jolly bit of fun which we are hard put to classify. Surely not a portrait; figure study, perhaps but a picture in any language. Of Mortensens four, we hesitate to make especial mention. A perfect group—a bull's eye in a well riddled target! You may say 100% if you have a flair for figures although we like the more poetic form.

We have touched upon the subject of technique which will perhaps bear expansion without loss of interest even to him who will not see the show. Time was when the spacious gum-print was the measure of the skill of the pictorialist. The individual was great in direct ratio to the area of his product. The bromoil could be disguised as any sort of imitation—utterly divorced from its photographic self with high credit to the destructive dexterity of its maker. Farther back or midway, as you choose, the soft-focus lens was trained into all sorts of ravages upon fact, the artist sharing the halo with his implement. But, as the bard has put it, "The old order changeth"—and we find that size is no longer necessary to demon-

"Rest After Labor"
Ranald Rigby, F.R.P.S.
Sixteenth Annual Los Angeles Salon

strate how terrible a gum-print can be made for some learned to make them so they looked like fine bromides. Bromoils are executed with a skill which bring them closer to photography and the uncorrected lens is tamed to a docility so closely akin to the anastigmat that one no longer needs the term "lens quality" to characterize the work of the artist. This is a devious means of saying simply that exhibitors are paying more attention to fact and seeking less reliance upon artificialities.

In line with this trend we observe many humble chlorides which lack nothing at all on account of a greater ease of processing or speed of production. It is no discredit to a man if he seeks short cuts to an end provided he stumbles not by the way. It is clearly observable that in a truly fine bromide print there is a directness and spontaniety which the more labored processes often lack. Let's use this word "often" for the huge bromoil transfer which G. L. Hawkins titles, "Sunday Morning" we experience quite the opposite reaction. We may pause to admire it solely as a masterly piece of printing, if we're interested in such details.

The three prints of Theo. and Oscar Hofmeister of Germany must not escape mention if we wish to direct the attention of the reader to various periods and schools for these two artists won in-

"A Winter Day"
John Myreu
Sixteenth Annual Los Angeles Salon

ternational renown before many of us had threaded up our first Brownie. Multiple gum prints are now seldom seen but it is illuminating to observe the styles of an era past as wrought by photographic "old Masters." Harold Leighton is perhaps the sole worker in gum whose pictures reach these shores although he employs but a single coating and succeeds in achieving a scale of values beyond the skill of most workers. His prints are small but never escape admiration. Fred Judge, too, works in sub-calibre proportions but in bromoil transfer with no less to his credit. Some of his older things in multicolor have been most fascinating.

When you come to know the work of Doctor Ruzicka as we do, you will not resist the opportunity of making mention of his groups. Some difficulty will be experienced in singling out one print for comment so you might be impelled to remark, "If I could pick one for myself, blind, I'd not be disappointed in the selection." This stamps you as a master in the use of superlatives for the blindfold test is severe indeed!

These professional men, seemingly the busiest persons in the world, have a capacity that dumbfounds us. The worthy doctor, we notice, is announced lately as a member of the jury of selection for the Second Salon of Prague, Czechoslovakia. Doctor Max Thorek, one of our most prolific producers, a Fellow of the Royal and a printer through paper negatives we understand has time for important surgical practice in Chicago and is, at this writing, inter-

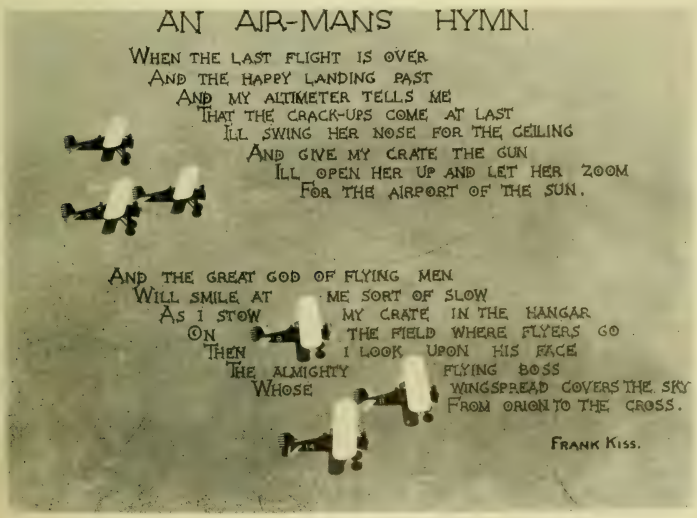
ested in the formation of a national Photographic Society! We wonder what they do in their spare moments.

One will not omit mention of the large Fressons of Jose Ortiz Echague nor will he fail to say that size has nothing whatever to do with their unusual character. As master of a medium in which he was for a long time sole worker, he has been successful to no lesser degree in stimulating much comment with smaller prints. Interesting is the simulation of the atmosphere of sunny Spain even though his subjects are this year in somewhat lowered key.

Another associate member of The Pictorialists representing the same country is F. Andrada. His three are somewhat of an innovation although we believe that a return to the style by which we first knew him would make of him less of a "stranger in our midst."

At this stage you will pause to debate whether to go on and on or wind up the article with some tapering remarks designed to alibi your failure to be specific about the scores of really fine things of which the limitations of space forbade mention. You may even feel a trifle self conscious because you haven't had a chance to drape your work with the mantle of flowery verbiage, in fact it will probably seep into your inner consciousness that you haven't said much of anything.

The harbinger of the morn disturbs your reveries with the clatter of milk bottles beneath your casement so you toss the whole works into the fireplace and face another day.


AN AIR-MANS HYMN.
WHEN THE LAST FLIGHT IS OVER
AND THE HAPPY LANDING PAST
AND MY ALTIMETER TELLS ME
THAT THE CRACK-UPS COME AT LAST
I'LL SWING HER NOSE FOR THE CEILING
AND GIVE MY CRATE THE GUN
I'LL OPEN HER UP AND LET HER ZOOM
FOR THE AIRPORT OF THE SUN.
AND THE GREAT GOD OF FLYING MEN
WILL SMILE AT ME SORT OF SLOW
AS I STOW MY CRATE IN THE HANGAR
ON THE FIELD WHERE FLYERS GO
THEN I LOOK UPON HIS FACE
THE ALMIGHTY FLYING BOSS
WHOSE WINGSPREAD COVERS THE SKY
FROM ORION TO THE CROSS.
FRANK KISS.

The Amateur Cine Shooter

Choosing One's First Camera

FRANK HARVEY HALL

For a starter let us presume you have been using a still camera long enough to know what exposure, light values, aperture and so forth mean. Let us presume, also, that you pretty definitely know what you want to do with a motion-picture camera. What you are hesitant about is whether to get the standard, sixteen or eight millimeter size, the sort that can give colors as well as black and white, the sort that takes longer or shorter lengths to the reel, and what lens equipment shall be required.

If you have the means and are willing to pay the price by all means get a standard size. The larger the frame the better the projection, the greater the choice as to size of screen and distance of projector from screen. But know at the very beginning that if you do any shooting worth while you will have spent enough more than a sixteen millimeter camera will cost including the excess price of film—you will have spent enough in a year to have another camera, lens and projector.

For the amateur there is no question as to the desirability of the sixteen millimeter instrument.

Will you in the course of time wish to see your pictures in color? By all means buy a camera giving such options. It will save loss in exchanging later. Turn in value may be generous but the difference between that allowance and the first cost may be saved in the first purchase.

If in doubt buy a camera which can give color.

What lens equipment? Again consider your requirements. Will you be satisfied with shooting under favorable conditions only? Then a good f:3.5 objective will serve. Will you shoot early in the morning, late in the afternoon, indoors, on cloudy days, in the woods, anywhere and everywhere? Get the anastigmat working at the very largest aperture on the market. To cover possible contingencies do that.

When in doubt, if you have the money get a large aperture lens.

What make? It is possible to say this confidentially and conscientiously. There is at the present time no motion picture camera on the market which is not fully worth its price and which is not wholly reliable. Of course you will select a reliable dealer who stands back of his merchandise. It is not pleasant and it is time wasteful to make claims to the factory.

See all the cameras and have them explained minutely. If possible try out the one you like best and later try out another. Make comparisons. It has happened that one model fits the hand and the idiosyncrasy of the user better than another though both are equally good.

The choice in all things, here as in other propositions, must be based on what you want and what you are willing to pay.

In the next installment we shall consider film. Which, why, and what.

My Opinion on the Juries of Selection

GUIDO PELLEGRINI

One of the most debated questions among photographers, that send their works to the Salons of Photographic Art, is that of Commissions of Selection: ingrateful activities of which, it is understood, for the essence itself of its objects and results that, like all the juries of the world, where are involved contrasting interests, always end up by displeasing everyone.

Now that photographic expositions are continually increasing and there isn't, so to speak, hardly a small city that does not annually organize at least one display of photographic art, it should really be the proper time to get somewhat together on the functioning of these juries: and I cannot see why in this matter some important international Congress in our art has not yet interested itself, that might have developed a capital contribution towards its solution.

That which a Congress has not done, could be accomplished, probably with greater ponderance and exhaused investigation, an authentic publication like *"Camera Craft"*, calling to "referendum" all those who are acquainted with the burning question, to have on their conscience indigent amount of "inappellable" judgments, which have formed the delight or the delusion of many expositors! I, for my part, who for several years, have the dual experience of both judge and expositor and who in the garb of either one or the other personality has felt time and again the responsibility of a verdict on the inexplicability of a refusal, I prepare myself to initiate the series, inviting my colleagues on the juries of all parts of the world to seek to study with me the equitable exercise of the necessary function.

What are, to my mind, the works that should normally enter to take part in a photographic exposition? or, even before this question, I will formulate the other: what is the *normal* object of a photographic exposition? The object, upon which I believe we will all agree, is to put before the alert eyes of the public, and especially

before the interested public, those photographic works produced by photographers during the year, which for artistic conception and correct execution make them worthy of being picked out; and here enters the nucleus of the question, because it concerns works worthily recognized, upon which the juries of this world are not in the least in accordance, often forming a proof so chaotic and so contradictory to their opinions, that the poor photographer, at the end of the year when he sums up the acceptances and the refusals upon the same work, succeeds finally in understanding nothing, not being able to deduce from the judgments upon it a single instructive conclusion! The worst figure cut by the judge, according to the photographer, is in his function, which, because of the contradictoriety of judgments seems completely destitute of all authority and importance in the eyes of the artists. Because of the serious and esteemed character itself of the position, it should be necessary therefore, that while leaving the judge ample and uncensurable faculty of opinion, to establish, I don't say a norm, but at least the observance, I will say thus, omatic axes, of certain evident realities, that the judge should always have before him in this judgment, until he might, as he should, be reputed serene, equitable and worthy of respect even though contrary to the artist.

Returning, then, to the first question which we proposed, a photographic work should be worthy of figuring in an exposition, when it fulfills the following requirements: originality of conception and of composition, irreproachable negative technique, accurate positive execution, correct mounting. Indeed, when a photographic work is such that it offers to the observer its clearcut qualities, there is no plausible reason valid enough to exclude it from an exposition of our art.

How then can the exclusion of meritorious works which hence fulfill the above requisites be explained? There may, it is understood, be reasons of casual opportunity to which we accede without further ado; for instance, the special object of an exposition may be to unite before the eyes of the public only representative works of a special tendency: ninth century, for instance, or instead romantic, or classic, and so on. But then, such a tendency should be explicitly announced in the rules of the exposition and the artist who cannot, or, knowing the rules, does not send any works, or even if he does, will already have a sufficient explanation for a refusal. Another motive for exclusion may be such a strictness in the selection, that only the works of "champions" of photography might possess a hint of talent of a given grade of perfection, difficulty realized.

To my mind this strictness, to be recognized as admissible should be tempered by much equity for all the artistic tendencies of photographers and by the loyal recognition which in fields abovementioned, classic, romantic, or modernistic, may be found some

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good or something personal or original in itself upon which to comment.

Instead, there is nothing meaner nor more discouraging, than, for instance, to be refused a work, that for other principles of criticism, is documented on the back of the photograph and already has been accepted and probably awarded prizes many times. The disorientation in such a case is so reasonable and established, that doesn't such a jury which "refused" cut a bad figure? I propose a new temperament to this grave inconvenience which is this: If a work is held in all and for all to figure in an exposition, and therefore, if it complies in reasonable and sufficient manner to all those qualities of conception and form which are demanded of a work for exposition, and altogether, if reasons of contingent opportunity, limited space, diversified artistic tendencies, or severity grossly wanting in the selection, warrant its exclusion, the poor artist, who has put so much effort into his work, shall be told that his work is worthy, and yet, while it has not been put on exhibition, other reasons to this effect have forced the Supreme Being (to decide in the matter), though it has no bearing whatsoever on the true worth of the artist.

This argument, which would be a hard one to tell to the excluded, might be done easily, if the precaution is taken to stamp "two" types of labels to apply on the back of judged works, and thus: the works which for deficiency of intrinsic qualities do not merit admission, will acquire no "recognition" thereafter, as they do not now; the works exhibited in the Exposition will have the customary label, which declares its admission and exhibition in the Exposition; the works, however, which by unanimous judgment of the Jury were reputed worthy to figure in any exhibition, but which contingent reasons of opportunity, deny its acceptance, such a group of statements will be formulated which will say, more or less: This criticism is made by the recognized Jury in force on its value, although not exhibited. This "third grade" which should intervene between the accepted and the refused, would explain many exclusions and would give to the artist the real trend toward positive merit, so that what is not an equal be not misunderstood.

What could be said, for instance, of a Jury, which in a recent international exposition, gathered together for the first time in an important city, had excluded a celebrated and most worthy member of our sodality, whose works all had stamped in back of them the "recognition" of other expositions, one of which was from none other than the recent "London Salon"?

We all know by experience with what severity the classic and notorious London Salon makes its selections: how can one concede that another exposition, in its first manifestation, could believe itself to have such authority in the matter of judgment to be more severe

than the other? It is understood that the too severe Jury is already reputed by our members to be such that it is hardly worth the trouble in future to accept its invitations. Again the question is raised with equal weight, in the judgment of various works, as to the "recognition" already sanctioned on the backs of photographs by labels from former Salons, and debated among the judges; and even upon this I will assert my modest opinion: several colleagues of judgment with which I have had the pleasure to work with, do not look at the back of photographs, almost fearing to allow the influence of their own judgment to contrast with the statements of preceding judges to whom the work has already passed for criticism. I have never had this timidity, for I maintain, on the contrary, that even the validity "for titles" of a photograph should have some part in the function of a judge: it is also, it seems to me, a question of the solidity among the judges of a community and who should give due consideration to the judgment of their colleagues, who had formerly chanced to examine the same work. It is not to be said with this that the search "for titles" should weigh with equal preponderance upon the inappellable verdict; but which, in short, this examination be at least one of the various coefficients which concurrently run alongside each other to form a judgment.

TWILIGHT AND ECHOES

Ira N. Doak

Twilight calls!
And here is the echo from my soul:
Must I be bound within a house of clay?
My home is out beyond this soft array
Into which all souls shall fade someday!
I am more than a house of clay,
More than the twilight's soft array;
Yea, than the waves and the clouds above;
All of this, and greater still;
I am an expression of His will.

Big News For Home Movie Makers

HERBERT BRENNON

(Illustrated by shots actually made)

(Continued from February Issue)

The illustrations given herewith, and in the earlier instalments, enlarged and as units, present the aspect of stills and do not carry over the sense of motion picture achievements. Such is the exigency. We cannot present them otherwise. They do, however, offer a most convincing testimony that a material is now available which removes the last obstacle to making pictures anywhere at any time of day or night. It means, by the same token, that any subject wherever and whenever it presents itself may be put on the reel successfully.

Referring to the Light, Aperture and distance table given early in this article will show that at nine feet with an aperture of f1.9 and running at normal speed ample illumination is provided by the equivalent of 1200 watt lamps. As the efficient light of a stage production in any but dark scenes is many times that, one may conceive of the possibilities by imagining that from the first row of the orchestra it is possible to overexpose. Or that from the front row of

the balcony one will have ample illumination in any average ballet or full lit scene to get a well rounded, fully exposed reel that will project beautifully.

In the home it means that when baby has her Nightie on and presents her most charming aspect, she may be perpetuated as she moves and smiles and kisses Mama good night by the light of four 150 watt bulb with the camera five feet distant.

The athletic stunts at the club, in the evening after working hours may now be put on the celluloid with ease and certainty. Bill jumped his best, or Fred broke the record in the hundred yard dash at practice and you are in a position to show either or both in the act.

In fact the illustrations in at least two instances do not do justice to the possibilities. In shooting night scenes with concentrated illumiation like Neon signs and top-lit marques the shadows are naturally of densities that block up on the film. To the eye the dark spaces are quite invisible.

This is true: There is no emulsion short of the Infra-red sensitized that can photograph black darkness. The new Supersensitive Pan emulsion will photograph in the fixed exposure time of normal speed anything the eye can see and somethings too dim for some eyes to discern. Let this astound you, it is a miracle,—with chemical additions our old friend silver has been gingered up to grabbing a little light to protect into futurity what transpires before you now.

So many questions are asked as to the darkroom technique with panchromatic emulsions that these will be multiplied when extra-

ordinary speed is added to their factors. No negative emulsion may be submitted to whatever darkroom light without risk. As against the safety of color protection, dimness, and shielding is the element of time. The safest red light will in sufficient time fog and ordinary colorblind emulsion. For truly panchromatized emulsions, there is no safe light of whatever color, whatever dimness. The red end of the spectrum has been stepped up measurably. In the superpseed pan of which we speak the sensitivity of the entire scale has been so immeasurably (we use the term from a layman's viewpoint, for nothing is left without scientific measurement at the point of production) accelerated that manipulations must be in absolute darkness. Personally we prefer to leave it to those who can do it best. To those who are vitally interested in having us succeed. I give my superspeed pan films to the makers. Figuring my lesser skill, poorer facilities, losses by accident, and convenience generally, it has proven much better, far cheaper to do so.

Camera Adventuring in Equador

MARIAN GILLESPIE
(Illustrated by the Author)

My friend Violet Ohlsen is a research worker in archaeology and I am what (if I were writing of another) is known as a "Well-known Journalist and Writer". We both live in New York City and have urges to escape the metropolis and go places. Our respective professional interests naturally direct these urges toward the less known parts of the world where each may find material to assimilate and perhaps use; material that is strange, new, and unusual. The exotic appeals to New Yorkers. The startlingly exotic, and the archaeologically exotic appeals to us.

We own cameras and have found them useful as well as pleasant to play with on many former occasions. The little contraptions with their charming doodums and glass eyes help to entice one from the prosaic home environs to other locations. How much our cameras affected our mood to travel it is hard to say but it is a fact that, judging from the number we carried and the quantity of supplies we packed, photography had no small part in our plans.

What follows is a very meager sketch of a short but vividly remembered experience. It is intended to stimulate the readers to wanting to see other parts of these American continents than lie on the shores. The pictures are illustrative rather than pictorial. The captions must carry a share of the story.

When Miss Ohlsen and I planned our trip to Ecuador, we little knew what a treat was in store for us. Our ultimate destination was

Ready for the Trek

Blow Gun Marksmen

the Hacienda Rio Negro, which is just within the fringe of the jungle, and from there we took guides, interpreters, and a pack train and went into the real jungle, where we were fortunate in being entertained by the Jivaros Indians.

We found them quite amiable, hospitable, and friendly, for we met them on their own ground. We didn't try to "high hat" them, as we say in the states; we were just ordinary visitors, and we were given every courtesy. We were able to bring back some of their war weapons, their head dresses, and costumes of Indians in the High Sierras.

The Jivaros are the Head-hunters. We didn't bring home any of these gruesome trophies. The only shrunken heads in our possession are our own—for when one sees what these people are able to accomplish with the leaves and wood the jungle supplies, using only their hands as implements, one marvels at the ingenuity of these semi-savages, and ones ego shrinks.

All of the interest in Ecuador, however, is not in the jungle. In the cities of Guayaquil, Riobamba, Banos, Ambato, and Quito, the Capital, one meets the most charming people. It is difficult to understand why more North Americans do not include Ecuador in their travel itineraries, because there is so much to see that is new, because it is distinctive and so decidedly different.

Guayaquil, being a seaport, is more Spanish in its architecture, but in Quito, time turns back four hundred years. Quito was founded by the Incas, and little has changed in the way of architecture in that

Miss Violet Ohlsen and Miss Marian Gillespie and the camera that was their constant companion on the trails and in the jungle

time. Quito being 1200 feet above sea level, and just seventeen miles from the Equator, the temperature is practically the same all the year. Calla lillies, prized so highly and cultivated with such care by us, grow wild, which is also true of cannas and caladiums. It is certainly a country of charm and paradox and one that must be seen to be fully appreciated. Miss Ohlsen, who was the official photographer of the party, carried a Rolleiflex, and made nearly a

Tipping the darts with deadly poison that defies antidotes

The Blow Gun Marksmen are horribly accurate in their aim

thousand pictures, many of them taken in the jungle, the films printing ninety percent, notwithstanding her inexperience with the camera.

The jungle sounds formidible, but it is really beautiful and beyond description. We walked over trails that have been in service before the time of the Conquistodores, and I don't doubt that some of the trails were used by the old Spanish conquerors.

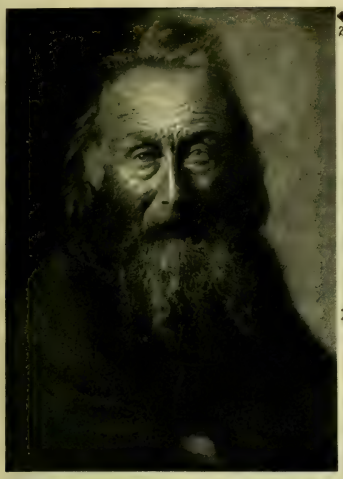
Much has been written about Ecuador, but I have yet to read a book that does it justice. There are no old world countries with which one can compare Ecuador. It has a flavor all its own and scenery both tropical and mountain that surpasses anything Europe has to offer because it is all presented within the boundary of one country.

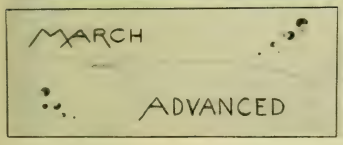
MARCH

Clarence R. Wylie, Jr.

Patches of earth where the snow was deep,
Bits of blue in the sky o'erhead;
Life is returning, the dead aren't dead,
And March is at hand to end their sleep.

Month of transition whose mad winds bring
Days of winter and days of spring,
March is a Judas, for March betrays
To the past and the future, the other's ways.





SECOND: *"The Patriarch," F. Y. Sato*

THIRD: *"Dignity of Labor," Sarab J. Kharegat*

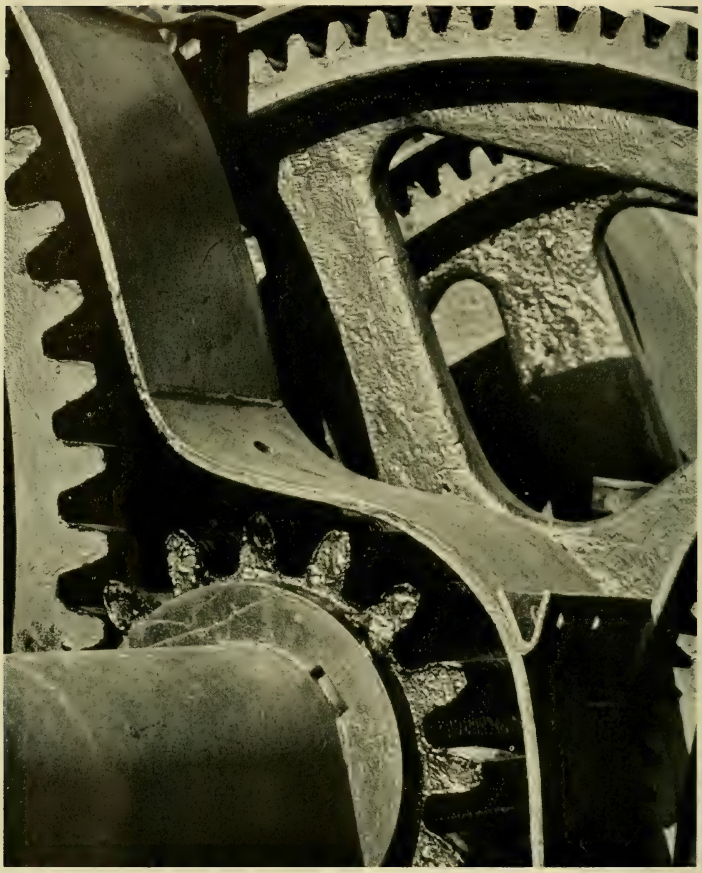
FOURTH: *"Tower Bridge, London," Edward Alenius*

FIFTH: *"Design," G. G. Woolnough*

ADVANCED COMPETITION

March, 1933

Edward Alenius
Mitchell W. Allen
H. Atwood
D. Axelrod
Henry A. Bann
P. J. Brennan
Edward W. Cochems
Fred E. Crum
Dr. L. K. Devine
Mrs. F. Drouillet
Miss Harriet Edmunds
Eldon L. Eby
James Emmett, Jr.
Mrs. Christine B. Fletcher
Lionel Heymann
Mrs. Louisa Immerman
Miss Lydia Jenkins
H. F. Kells
Sorab J. Kharegat
John Muller
Harold Niemeir
Albert Nusser
Dr. M. A. Obremski
Walt J. Pfeiffer
Estaban Piatti
Gustav Presser
Miss Helene Sanders
F. Y. Sato
Marion L. Strawn
Dr. Max Thorek, F.R.P.S.
Dr. Heinrich Ulman
Thomas Vance
J. C. Woolnough
G. A. Zeppetani



"Synchronae" — *Roderic Pearson*

Amateur Medal Print

AMATEUR COMPETITION
March, 1933

Harvey Albertson	Godfrey M. Elliott	Mrs. Elsie M. Keyser
Pedro D. Areta	Howard T. Farrell	Miss Mary McLennan
A. V. Astone	Mortimer Friedman	Thomas C. Miles
Edward Bafford	E. H. Golisch	W. B. Mirark
P. C. Barry	Samuel Grierson	Thomas H. Mott
J. L. Brown	H. W. Hales	Carl K. Nelson
Roland Calder	Garrett Hardin	C. F. Nix
Bernard J. Cassidy	Charles L. Heald	P. H. Oelman
K. Hollis Choy	Adolph Heise	Roderic Pearson
George J. Christensen	A. L. Hopkins	Miss Josephine Ramage
Miss Margaret B. Clarke	Joseph Isaacs	Ralph Rex
L. W. Cox	Dr. Chester M. Jackson	Samuel Rivas
I. Dittman	Miss Matilda Jerome	F. J. Roos, Jr.

3

2

4

5

SECOND: *"Woodland Lane," Herbert B. Wooding*
THIRD: *"Sunshine and Iron," Roland Calder*
FOURTH: *"Silver Steel," Charles L. Held*
FIFTH: *"Day Dreaming," Ralph Zunzer*

Fred H. Rothstein
A. L. Schumway
N. P. Smith
George M. Stone
Yasuo Suga
Clayre Szemansk
W. M. Tillery
K. E. Todt
Miss Clara C. Tomlin
Carlyle F. Trevelyan
Albert Weldte
Walter E. Woestman
H. B. Woodling
Alfred Wright
Ralph Zunser

Under the Editor's Lamp

The Ubiquitous Nude

A lady friend of Miss Ida M. Reed, owner and manager of **Camera Craft,** wrote to Miss Reed objecting to the appearance of Nudes on our pages and referred back to certain animadiversions of mine against naked women in pictorialism printed some years ago. The statement, as accurately as can be recalled, was that a picture in which the figure offended the trained and cultivated taste was naked not nude. Also that we could not undertake to make the delicate discrimination between one and the other and so should not publish any of them.

Time passed and Salons were reviewed by competent, highly esteemed writers and critics. The references they made to certain pictures in the Altogether and the illustrations vital to the text forced our hand. Our monthly competition thrived and became one of the popular movements of this publication. Able and just judges were and are selected and they frequently accorded places to Nudes. Of this I shall say more later.

That my artist friends, in photography and others of the graphic arts, made unmerciful fun of my prudery, I shall say nothing because I was not and cannot be jibed or dared into doing anything against my will. But here was a matter of general opinion and general opinion coming from cultured persons. For one individual whom a Nude offended there were a thousand who saw nothing but esthetic beauty and spiritual grace in God's noblest creation.

We know so well how this lady feels that it is possible to give her a sympathetic answer. Nudes have offended us. One of our pet enemies is a certain old gentleman on this coast who makes very naked ladies do very improbable poses in very impossible locations. He took a certain editorial against that sort of thing so much to heart that he wrote us a letter intended to curl our hair,—which it might have done were we not baldheaded.

But, dear lady we have also been delighted with Nudes which glorified what God created to be beautiful. We have seen pictures of the human form divine that showed a delicacy and poetic conception. It isn't so much what is in the picture as what is in the mind of the artist. Did you ever see one of Kales Nudes? On the ceilings of the famous cathedrals of Rome you will find Nudes painted there by immortal artists.

To come down to present instances and particular applications, Nudes appear in **Camera Craft** neither by our desires or against our will. In our monthly competitions prints are submitted which are judged by able critics and they insist on basing their judgment on merit. If we tried to limit their selection as to subject matter they should walk out on us and we should have to be contented with prudery instead of ability. The judges who would submit to dictation would not be the sort you would tolerate in judging your picture, Nude or otherwise.

It is so important to establish determinations that shall be right that it is needful to give heed to protests for, as well as against anything that is or is not to appear in **Camera Craft.** Nor shall we permit majority to rule in a matter of this sort. Popular taste may be bad taste. When, however, the best, most cultivated tastes accept Nudes without feeling anything offensive in them what is your opinion, dear lady, or mine, against the field?

We can no more destroy the inspiration of artists who find beauty in the human form than we can destroy the bodies from which they derive that inspiration. And I am quite certain neither the writer of the above letter, Miss Ida M. Reed to whom it was addressed, or your editor would want to destroy either.

Cocksureness

The person who knows, positively knows, whereof he speaks is entitled to speak authoritatively. To the logical mind it seems that speaking of a subject should convey a corollary definite knowledge. Such positive speech is not necessarily significant of conceit or egotism. When an opinion is asked or information is called for it is presumed that the querist has confidence in the knowledge of the person whom he addresses. A positive answer is wanted. The false modesty that give a half answer or a hesitant one leaves a doubt. The question hangs in midair.

It has been said that those who know most are most modest and one is expected to deduce that any positive assertion is, therefor, evidence of lack of modesty and in completion of the syllogism lack of knowledge. Imagine the application of such ratiocination to Einstein's answer to the question as to what the sum of two and two is. Or Millikins' statement of the measurement of the atom.

Give me the man with the solar-plexity to tell what he knows as if he knows it, without prefixing the polite but piffling "I think" or "It seems to me." Yet spare me from the learned ass whose every assertion carries with it the suggestion that I am dull, stupid, ignorant. It isn't how positively you state what you know so much as the manner which conveys that your audience does not know. Don't deliver your knowledge and wisdom like an enforced dose of mental castor oil but share it as though with an equal who might give you greater value in return if opportunity offered.

The British Journal of Photography

When a copy of the British Journal of Photography comes into your hands do not browse on its pages. Read carefully. Exhaust the possibilities. The subject under your eye at the time may not interest you, it will benefit you. For seventy-eight years this publication has carried on with an established policy that whatever it prints must be right, whatever it says must be true, and all must be worthwhile.

Former editors have been eminent men in science, art, and photography. It is pleasant to assert the present editor is all of these and a lovable man beside. To speak so highly of a contemporary gives peculiar joy.

George E. Brown represents that conservatism which holds no progress back but welcomes no novelty for merely being new. The superlative humanism of the individual would have merged in the institution whose destiny he so ably directs were it not for that superlative humanism being so rare. Readers of the British Annual for 1932 may recall the intensely interesting, the touching, albeit restrained emotional appeal, of Browns Review of the Year in Photography which opens the volume.

The issue at hand is this: Our Doctor H. Darcy Power dips freely, and uses liberally whereof he dips, into, the British Journal for his Photographic Digest. He could find and choose no better source of subject matter. If at the end of any quotation you see the modest initials B. J. Stop! Look! Listen! and we would add Learn. That will be the hallmark of rightness.

ASPIRATION

By all means let us try to rise on wings
That tire not and seek the very skies.
Yet note that even ground birds, too, can sing
To ears attuned though scarcely one e'er flies.

Ambition strives for some desired goal;
Directs our ship to where the golden sun
Stays at a zenith all the time. The shoal
May wreck us ere we reach it. Are we done?

When the immediate hope is unfulfilled
Is Hope destroyed? Have we an only thought?
The pessimist, in sophistry most skilled,
Would tell us nothing's found, all sought.

The sun sets and the present day is done.
Tomorrow it will rise to bring another day.
And though our ship be wrecked we've just begun
By starting forth again to seek another way.

God grant us power to so project our will
That it may reach His throne, however far
That be. And if He answer not we still
May raise our eyes and fix them on a star.

Selling Points ✦ Points To Sell

By John P. Lyons

Motorcycle and bicycle trade journals offer an attractive market for single photos and illustrated material. Without exception, this group of periodicals are profusely illustrated, material covering all phases of motorcycle and bicycle news, hill-climbs, races, pastimes, touring articles. Dealers are featured, together with stories on advertising, merchandising, repair hints, etc. A sure sale is a good picture of an unusual or unique motorcycle delivery vehicle. Openings of new shops and live dealer stories of success. Here they are:

Motorcyclist, The — 706 Union League Building, Los Angeles, Calif. (Monthly 10c). Appeal is to the motorcycle rider, official organ of the American Motorcycle Association. Buy informal snapshots of riders, their hobbies, pastimes, etc. Like good action motorcycle views and 1500 word motorcycle tours. Prefer 8x10 glossy prints. Pay on publication.

New American Motorcyclist and Bicyclist, 461 Eighth Avenue, New York. (Mo. 25c). Covers all phases of the motorcycle and bicycle field. Dealer experience stories. Club news and activities. Touring stories containing new angle to pastime. Also good sport photos of meets, racing, action. Particularly want unusual motorcycle delivery vehicles. Prints must not be smaller than postal card size. Pay on publication, 20c to 30c per column inch, photos extra at 50c to $2.00.

Harley Davidson Motor Company of Milwaukee, Wis., have a live house organ in the Harley Davidson Enthusiast. All material must feature their own make of motorcycle only. They particularly like views of Winter motorcycle riding. Like views of Harley riders, (not the "me and my motorcycle" type) but preferably posed with pretty girl interest. Foreign scenes, and Harley's in strange foreign settings. Want photos of race meets, hill-climbs and other competition action pictures. Unusual Harley delivery vehicles. Old Harley model still in service, with short story if possible. Motorcycle sport, fun and action pictures. Harley equipped police and police departments. Successful Harley dealer establishments. Print sizes from 3x5 to 8x10, black glossy. Pictures suitable for cover design are always welcome, and must be of size to accommodate 6x9 inch page. Cover pictures require unusual interest or scenic background. Pay on acceptance at $1.00 and up, according to merit. Cover designs commanding a much better price.

How often have you stopped to admire a monument, and perhaps taken a snap of it. Monuments seem to appeal as a background for those numerous "personal" shots. Do you know certain magazines buy views of monuments. Here are two.

Granite, Marble and Bronze, 475 Main St., Cambridge, Mass. (Mo. 20c). Photos of new uses of granite, marble and bronze, in cemeteries, private and public memorials, building interiors trimmed with granite or marble, bronze hardware, elevator grills, doors, etc. Use many fine photos, with or without explanatory text. Good rates too.

American Stone Trade, 537 S. Dearborn St., Chicago, Ill. (Mo. 25c). Appeal is to the retailer of memorials, quarries and manufacturers. Buy views of association activities such as conventions, banquets, etc. Modern memorial work photos, and occasionally, illustrated articles on historical work. Pay on publication at $5.00 per page, $1.50 each for photos.

Summer is upon us once more. Next month you will be tuning up the old car and prepare to take to the road on week-end and holidays. Do you know there are many excellent markets for photos that can be garnered with an automobile. We shall discuss these markets in our next articles. Be sure to watch for it.

The Osborne Company, 759 Summer Avenue, Newark, N. J. another calendar manufacturer advises they use "pictures of

unusual interest—use a few babies—portraits of women that will do for ideal heads—and very few landscapes." A high degree of pictorial art is required in submissions to this market.

Opportunity, 919 N. Michigan Avenue, Chicago, covering the direct-to-consumer selling field want personality sketches and interviews, with photos, from successful "direct" salesmen and saleswomen. Have the party interviewed give their experience in direct selling, inspirational advice and selling methods.

ASSOCIATION NEWS

NATIONAL REGIONAL DISTRICT

The Photographers' International Association

Phoenix had nothing on the International for under a new line of direct and specific action on behalf of the photographic profession, added to all the benefits achieved and planned under previous plans, this national organization now proposes to put over a practical curb to evils that have arisen in the way of unscrupulous competition. J. B. Schriever has been appointed as Chairman of a nation-wide committee to combat a situation which menaces every individual photographer where he lives and carries on. Back of this committee has been placed every energy, all the resources of, and the centralized efforts of the entire association. Reports show that the activity is spreading like wildfire and that the members welcome it and gladly lend their best efforts to helping a cause that so closely appertains to their immediate bread and butter. This is to be the major work of the Photographers International, to be aggressively, tirelessly pursued till satisfactory results have been achieved.

The Photo Finishers Junior Convention

The Sixth Annual Junior Convention of the Master Photo Finishers of America under the auspices of the Northern California Division was held at the Hotel Leamington, Oakland, on February 10th and 11th. The first date was devoted to a school for Druggists where and when it was taught them how to sell photo finishing more effectively, in a larger way, at a better profit. Between two hundred and fifty and three hundred attended and several who were there stated that had the value of the program been known to those who did not attend probably another hundred should have been added to the audience. The 11th was the Finishers' own affair. Once a year the members have the pleasure of meeting Dave Merriam, M. C. Griswold, and Jim Reedy. It is a pleasure. On these occasions the added pleasure of getting acquainted with the national president also is offered. We still look back with happy reminiscences on Ced Chase. This time Joseph G. Taylor, as president gave us reason to be glad to have met him and bred a hope we may see him again and often. The program was devoted to constructive and educational talks and immediately after Nathan Reiman, president of the division had opened the convention Mac Griswold delivered his "Quality Photo Finishing." We all know Mac. Fancy and interpretive dancing is only his side line. When he tells how to photo finish, with what and how, it behooves those who want to improve to listen. W. E. Carlson spoke on Photoflash and its possibilities in increasing volume. A young man with a charming personality, a sincere delivery and a knowledge of his subject. Joe Taylor spoke of the immediate future and stressed the importance of building in the present for coming success. Joe looks gentle and quiet as a lamb but when his subject animates him he becomes fiery, eloquent and convincing. Dave Merriam is what the ladies would call "A Dear" and to his fellow men he is more than that. An upstanding (not so tall as up) fellow of high ideals and unmodified adherence to ethics. "This Thing Cooperation" approached photo finishing from the human side but never fell short of the practical application. To Dave good business means business that is GOOD. In the afternoon. Waldemar Gnerich spoke as president of the Northern California Retail Druggists' Association to men with whom he dealt as a buyer of their service at one end and a seller thereof at the other. His subject was "Profitable Cooperation Between Druggist and Photo Finisher." It was a fine talk and did much good. Further program numbers were more or less of a business nature and most important were those which told of what the National Finishers Association had prepared for the coming year. Campaigns worth ten times what the highest rated member pays.

The attendance was not large when this division's former affairs are considered. Compared to other divisions it ranked more than favorably. But those who came stayed to the last minute and the spirit shown was wonderful. Friends met friends as fellow craftsmen should. The banquet in the evening did credit to the Hotel Leamington and to the committee. The piece de resistance was a perfectly glorious Chautabriand. In which selection we see the discrimination of Merle Lovett. Men are not overfond of gooey chicken and even the ladies have surfeited of the conventional fowl and welcome a tender, juicy steak, thick and round as a baseball, crispy brown from the grill and pink inside. Sigismund Blumann officiated as toastmaster assisted by interruptions from Albert Hansen and other joshers. Paul Burgess resisted his impulse to kid the M. of C. which was fortunate, for when Paul loosens up lesser lights are dimmed. God bless him.

The new officers are Don Webb, president; Harry Cohn, first vice-president; E. O. Musser, second vice-president; Carl W. Jones, secretary and treasurer; William Blewitt, assistant secretary and treasurer.

In the light of aftermath the convention is still good. It responds favorably to that test. Every detail was well planned and every contingency foreseen. All credit to Convention Manager Harry Cohn. The music was fine. The entertainers unusually refined and clever. It was refreshing to have women singers who could maintain the convention spirit while fully dressed. The dancers were a treat. A young fellow who looked fully the man and as sweet and shapely a little lady as ever graced a Greek frieze.

Conventions like this make for better business. Better because of more understanding of mutual respect for fellowmen and common purpose for general benefit. The relaxations are no less beneficial for it is pleasant to look back on these once-a-years and recall how fine a time was had and how worthwhile it is to meet this way on the level and determine to deal with one another and with the world, strictly on the square.

East Bay Portrait Photographers

On the evening of February fourteenth at eight o'clock in the home of Miss Marjorie Bridge the East Bay Photographers' Association held an eventful meeting. It was strictly business and important business. Kay Coleman, the new president had epoch making propositions and a well thought out plan to offer for the welfare of portrait photography and thus for portrait photographers. Very timely and coincidental with the National a part of this layout deals with the discouragement of practices unfair to the public and detrimental to the profession.

Portrait Association of Southern California

We received pictures of a party given by this organization in the studios of Joe Wilson in Santa Ana. The place was transformed into an Italian Inn and a spaghetti dinner was served which Mrs. H. L. Sawdey, the secretary-treasurer, wittily says had a decided Bohemian atmosphere. Garlic and Cheese might appropriately be so called. About fifty members and their families attended and we need not be told all had a wonderful time.

Sacramento and San Joaquin Valley Association

The meetings of this association continue to be well attended and to mean something in the advancement of such causes as affect the welfare of the profession. In fact it has come to pass that other bodies consult with and take example by the A. P. of S. and S. J. That this should be so is not remarkable when one considers how unselfishly the membership sacrifices comfort (sometimes) selfishness (always) and works persistently to back its officers and live up to its accepted ethics. It has been evinced with a conviction which no preaching could achieve that here, at any rate, all for one can mean one for all. Each member feels assured that his association is for him and so, courageously and confidently, he is for it.

Master Photo Finishers of America

The plans for intensive, nationwide, aggressive business building presented to the members of this association for the coming year are nothing less than epochal. The campaign reaches down to the smallest consumer of our finished products, includes the drug industry through whom we largely market, and is climaxed by seeking to influence the manufacturers whose output we so greatly need and who need our patronage so essentially for their prosperity. The comprehensive view of the 1933 campaign is one of interlocked, reciprocal interest. Better service, better materials, more business, adequate profits and an even better solidarity amongst ourselves. The past year was bad and as we accepted it so we deserved it. The coming year may seem what it will but we are going to be satisfied with nothing less than success. You can help.

Chit Chat About Our ...Friends...

Clarence Stearns

He will be instantly remembered as one of the best presidents the National Photographers Association ever had. He is in a comparatively small Minneapolis city to which his enterprise has added importance in our eyes. In a period when portraiture languishes Clarence has built up his Photo Finishing branch and finding himself in that industry immediately took steps to affiliate with the National Association of that craft. As a Master Photo Finisher of America he will prove as valuable to that body as he was to the portraitists, commercial men, and other sorts of general photographic organizations.

E. J. McCullough

With the advent of Gavien McCullough, the son, E. J., began to take things easy and apparently took a less active part in the business of photography. We say apparently. Actually you could not keep Mac out of the studio or away from the meetings of his brother workers. God bless Mac and would the world held millions of him. The best compliment we can pay him is that we think as highly of him and love him as sincerely as we know he does us.

More Power to You, L. L. Rollins

The M. H. De Young Museum in Golden Gate Park, San Francisco, sets an example to the world in its open and persistent featuring of photography. Lloyd Le Page Rollins, the director, never permits a month to pass without several galleries of historical, technical, commercial, or pictorial photography. In February we were permitted to see a collection of prints by Brett Weston, a collection of views of California Missions by H. P. Webb, the complete Los Angeles International Salon of this year, photographs of Soviet-Russia by Margaret Bourke-White, and the pictorial One Man Show of Thurman Rotan. The effect on the public of such prominence to camera art cannot be overestimated. The incentives furnished must so encourage, urge, compel photographers to better and better work that we take it upon ourselves to speak for all enthusiasts in expressing to the able Director of the De Young Museum and the Legion of Honor Palace a great appreciation. We headed this More Power and we add Continued Power. We could hardly hope for more.

Miss Marjorie Bridge

We recall vividly the almost timid young lady who came to us with a request for introduction to eminent photographers in the east whom she proposed to call upon for suggestions in the pursuit of her ambition to herself become a portrait photographer. The young lady went, achieved, and returned and is now in her own studio in Berkeley doing good work for her clients, or should it be patrons? And no less good work for the association of photographers of which she is a loyal member.

The Kay Colemans

As an example of what Association Spirit may be made to mean and accomplish we may quote the Coleman of San Francisco who conduct a very high-class studio in each city. Said Mr. Coleman, recently: "We have many selling and advertising plans which have proven successful and which are absolutely ethical and acceptable to the most punctilious. We are willing, shall be happy in fact, to make them known to any of our fellow photographers in this association whom we know to be with the intents of better business and the objects of our organization." Mr. Kay Coleman is now president of the East Bay Portrait Photographers and Mrs. Coleman was for several terms secretary of the same.

PHOTOGRAPHIC DIGEST

Edited by H. D'Arcy Power, M. D., F. R. P. S.

Enlarged Paper Negatives

A little while ago, April, 1907, in fact, I published in **Camera Craft** a paper on the making and advantages of paper negatives, and sporadically since that time references to the subject appear in the photographic press. Recently a meeting of the Royal Photographic Society was devoted to a discussion of the subject under the leadership of Mr. F. T. Usher, whose position in photography and large experience give authority to his advice. His remarks concerned the making of paper enlarged negatives rather than the use of paper negatives in the camera, a procedure that has many and obvious advantages. Two methods of working are possible, either a bromide enlargement is made and from this a negative copy made in the printing frame, or, from the original negative a contact transparency is made, and from this the paper negative by direct enlargement. Mr. Usher prefers the second method and insists that success depends on a "thin, rather flat transparency, with the image distinctly veiled, "if you try to use a pretty transparency the result will be 'soot and white-wash' and probably grain." The next point of importance is the density of the image of the bromide enlargement, here we must ascertain the exposure time for a good print as seen by reflected light by the usual strip method, and then give three times this time when enlarging. Development must be continued to finality, at a temperature of 65 F. or positives made from the negatives will show grain. Referring to the paper desirable Mr. Usher said that by selecting paper bases that were more opaque than the usual transparent bases he found that the tendency to grain decreased, and, eventually, that a fairly stout paper with closely knit fibre, plus the type of image described, practically eliminated the usual signs of grain. Personally he had used "Wellington Special Smooth" and Ilford Smooth Matte". Final positive prints made from these paper negatives did not demand long exposures, those exhibited were made at a distance of three feet from a 40 Watt frosted bulb, in times varying from 10 to 40 seconds.

I have reported this discussion because few amateurs realize what possibilities are latent in the paper negative, and the facility with which corrections may be made from both surfaces.

Protection from Heat when Enlarging Film

S. Jasienski in the Atelier deals with the problem of heat distortion of films in the Enlarger where they commonly buckle, at times stick, and produce interference rings at the point of contact. The writer suggests the use of a heavy piece of plate glass over them. This I have used and it does help. Secondly the drying may be made to occur evenly by allowing for circulation of air by the insertion of a spacing mesh about 1mm. thick between the film and cover glass: thirdly by predrying the films by storage in a box containing anhydrous Calcium chloride. This last proposition appears to me the most feasible.

Soft Enlargements from Hard Negatives

A writer in the Brit. Journ. Phot. writing under the name of "Beegee" describes a new method of employing the Sterry process that is both simple and definite, and offers greatly improved results. It may not be in the memory of every worker that Sterry contended that bromide prints could be made from negatives of unprintable character by giving a bath of very weak Potassium bichromate to the print between exposure and development, whereby the contrasts were evened out. This was true in many cases, but not in all, as I know from experience, and today I believe it has largely fallen into disuetude.

Beegees modification rests on the principle of exposing for detail in the highlights and then regulating the strength of

the bichromate bath on the ratio between the exposure time for correct high-light and shadow detail. For example:—A test strip is made for the weakest shadow detail and the best result given by a four second exposure, another strip made for the high-lights gives maximum detail with twenty seconds; this is a ratio of 1 in 5, to the higher number of which the Bichromate bath must be adjusted by using 5 parts of a 5% stock solution of bichromate to 95 parts of water. A bath of this strength is made ready and the print exposed the 20 seconds for the high-light detail, and then rocked in the weak bath for two and a half minutes; after three minutes washing it is developed, and should then reveal a normal print of correct gradation. If greater contrast is desired a shorter exposure and correspondingly weaker bath will give it whereas a longer than normal time with a proportionately stronger bath will give extra softness. Beegee worked at a temperature of 54F, it is possible that higher temperatures may affect these ratios.

Prints made in this way were forwarded to the B.J.P. and pronounced satisfactory by that journal, a verdict that may be accepted, but the question remains whether the formulae or the results would hold good with all brands of paper and some recent investigations of my own make me doubt this. Using a negative of extreme contrasts I got the equalization, but only at the price of excessive flattening. With thick papers two and a half minutes is insufficient to fully eliminate the bichromate in the paper and I got a better result by a surface wash and one minute in a metasulphite bath before developing. It will be interesting to hear the experience of others.

The Knapp Method by a Professional Photographer

The professional photographer Mr. K. Reitz in a communication to the P. J. P. writes as follows:—"Some time ago I had to take a portrait of a child beauty prize winner. The picture was wanted in a great hurry and in the rush of the sitting I inadvertently shifted the lever on my blind shutter from bulb to instantaneous, with the result that the negatives had an exposure of a 25th of a second instead of the ¼ sec. I developed the first negative with my usual Eastman film developer, but the result was useless, eyes and fair hair all one black mass without any detail". The writer then determined to try the Knapp method, but not having any amidol substituted his Press developer, the formula being:—

A.—Pyrogallic acid 80 grains, Metol 80 grains, Pot. Metabisulf 200 grains, Water, boiled 40 ozs.

B.—Sod. Carb. Cryst. 6 ozs., Water, boiled 40 ozs. For use take equal parts of A and B.

With this developer the regular Knapp method was followed, except that the final immersion in the developer was shortened by 10 seconds. The result was in the writer's words: "Almost miraculous. The negative was very nearly as perfect as if the correct exposure had been given. I have since tried it on several negatives, not from choice, but from sheer necessity, and every time the method has come up trumps."

The importance of this testimony is two-fold: First, as confirming that of others, including my own, which in the past three months has been greatly enlarged by the task of having to develope a number of negatives taken stenopaically (so-called Pin-hole photography) where under exposure and excessive contrasts are only too likely to occur, but thanks to the method I have had no losses. Secondly: Mr. Knapp's order of time immersions are based on a particular Amidol formula, but there is no doubt that other developers can be used in a similar way, and there is great need of systematic experiment to determine what modifications are necessary in their use, Mr. Reitz' employment of Pyro-metol is a case in point. Finally it may be well to recall the Knapp directions:—

Developer.—Amidol 2 gr., Sod. sulphite 11 grs., Water, 1 oz., Temperature unimportant. Method. Immerse the plate in developer three successive times for 40, 50, 90 seconds, and between each immersion let it rest for two minutes in water. Bromide is unnecessary. If necessary follow by chromium intensification.

CLUB NOTES

Forthcoming Exhibitions

24th International Salon. Barry Camera Club. March 20th to 25th. Address J. H. White, Exhibition Secretary, Barry Camera Club, Y.M.C.A., Barry, South Wales, Great Britain. Closing date March 11th, 1933.

29th Annual International Exhibition. Nottingham and Notts Photographic Society. April 6th to 8th. Address T. Finch, 47 Herbert Road, Nottingham, England. Closing date March 29th, 1933.

Tenth annual Exhibition. Bridge of Allan and District Photographic Society. April 15th to 29th. Address Mrs. Brown, Jr., The Studio, Bridge of Allan, Scotland. Closing date March 18th, 1933.

Camera Enthusiasts of San Diego Third Annual International Salon. April 21 to May 14, 1933. Address Miss Ruth Kilbourne, Chairman Salon Committee, 4225 Arden Way, San Diego, California. Closing dates, April, 1933.

18th Hammersmith Hampshire House Photographic Salon, April 28th to May 7th. Closing date April 6th. Address J. Ainger Hall, Hon. Exhibition Sec., 10 Kitson Road, London S. W. 13, England.

10th Midland Salon, May 27th to June 24th. Address, Messrs. Bailey and Tracey, 15 b Cank Street, Leicester, England. Closing date May 6th, 1933.

2nd Philadelphia Salon. May 6th. Address Philip N. Yountz, Curator of Exhibitions, Pennsylvania Museum of Arts, Fairmount, Philadelphia, Penna. Closing date April 21st, 1933.

All American Salon of the Los Angeles Camera Club, Address James S. Lawshe, Salon Director, 604 Standard Oil Building, Los Angeles, California. Closing date May 10th, 1933.

Northern Photographic Exhibition. June 17th to August 20th. Address The Secretary, Northern Photographic Exhibition, Cartwright Memorial Hall, Bradford, Yorks, England. Closing date May 13th, 1933.

78th Annual Exhibition of the Royal Photographic Society of Great Britain. September 9th to October 7th. Address The Secretary, R.P.S., 35 Russell Square, London, W.C.1, England. Closing date August 11th, 1933.

WILLIAM A. PALMER and
ERNEST W. PAGE

Cinema Club of San Francisco

The January meeting of this organization was held in the Clubrooms at 525 Sutter Street, on the last evening of the month. Business was dispensed with and a showing of the first prize winner in the International Contest sponsored by the American Society of Cinematographers was shown. "Tarzan, Jr." was awarded the $500 and the producers of the picture were present and told how they achieved it and answered the many questions put by the audience. The contest spoken of was the largest yet held for amateur Movie Makers and international in scope. Over two hundred entrants submitted more than three hundred pictures. Mr. William A. Palmer and Mr. Ernest W. Page with Tarzan Jr. won not only the cash prize but four equipment awards. Tatsuichi Okamoto, of Japan, got second

place and $250 with a one reel picture entitled "Lullaby." S. W. Childs, Jr., of New York City was given third place and $150 for his single reel "I'd Be Delighted To." And the fourth award went to the Greenbrier Amateur Movie Club of White Sulphur Springs, netting the group $100 for a three reeler. The Cinema Club of San Francisco was fortunate in having the winners of the first prize with them. Invitations to Oakland, Berkeley, and Richmond Movie Clubs brought several from each and helped to swell the audience to over a hundred.

NOTES AND COMMENTS

Haloid Products

That outstanding firm Haloid Company of Rochester, New York, is featuring its Nomis Photo Finishers Papers but the reputation of the concern was gained over the wide field of its other productions as well. The emulsion on Nomis is, of course, its highest recommendation but Finishers enthusiastically praise the paper base as well. You should become friends wth Haloid.

Painting Photographs on Canvass

Avenir Le Heart has made many a professional photographic colorist with his books, courses, and individual instruction. Not a few amateurs have learned from him the happiness of changing monochrome photographs into things of colorful beauty. He now offers a course in coloring photographs on sensitized art-canvas and invites our readers to send for details to Avenir Le Heart, P. O. Box 1011, Los Angeles, California.

Eastman Super Pan in Roll and Filmpack

By the time this reaches the readers' eyes or shortly thereafter the Eastman Kodak Company will be distributing their super-panchromatic emulsion on roll film and film-pack in all the popular sizes. This is the same type as has been so widely used for professional motion pictures, 16 mm film, cut film and plates since the introduction of such hyper sensitization and speed about two years ago. To appreciate the importance of this new product, or rather its availability for roll film and plate cameras one need but be told that indoor snap-shots, pictures by artificial light, and early morning and late afternoon possibilities are opened up which did not exist otherwise. The veriest amateur may now add two to three hours at each end of the day or carry his pleasure into the night. Ask your dealer or any Eastman Kodak Store for particulars.

The Clarence White School

To those who are planning to devote time to real study for qualifications as advanced or professional photographers we can heartily recommend the Clarence H. White School of Photography. The advisory board consists of Edward Steichen, Max Weber, Dr. M. F. Agha, Mervyn W. Palmer, Ralph Steiner, and Anton Bruehl. The address is 460 West 144 Street, New York.

Phil Lasher Limited

At Phil Lasher's, 254 Sutter Street, San Francisco, you can see almost everything that interests a Movie Fan. There are other accessories appealing to amateurs and professionals in every line of photography and at this time you may be interested in the variety of Exposure Meters; the Tele-Bewi, Bewi Leica, Bewi Senior, and Bewi Junior. Your dealer can show them to you. If not call on Phil Lasher.

Trainor-Parsons Company

A beautiful store with a comfortable availability of every department is conducive to comfortable buying. The Photographic department greets you almost at the door and at that counter you can see every worthwhile new camera, accessory and many bargains. Visit the Trainor-Parsons Optical Company at 228 Post Street, San Francisco and become acquainted.

Six Exposures Filmpacks

It seems to have been the enterprise and forethought of Voightlander to offer what many amateurs have been wanting,—a six exposure filmpack. No more shooting the last few negatives on any old thing just to get through with the pack and see what the first six or seven give. The emulsion is that for which Voightlander are famous and Willoughby are the American agents. Write Willoughby 110-114 West 32nd Street, New York, if your dealer cannot supply you.

The Perkins Lamp

There are many photographers, amateur and professional, who prefer bulbs to arc especially in these panchromatic days. The new Perkins 4-500 lamp uses four T-20 globes of 500 watt each. It is a complete outfit with adjustable stand, built in reflector, and packs in a compact form into a very attractive carrying case. Complete without bulbs it sells for $50. Write The Photogenic Machine Company, Youngstown, Ohio.

W. Robert Whyte

With years of practical experience and a will to excel W. Robert Whyte is well qualified to deliver architectural and commercial photographs, to copy old, faded or discolored photographs, to enlarge and color for the trade or the individual. Write Mr. Whyte at 1110 Financial Center Building, San Francisco, when in need of his services.

Cine Kodak Eight

Let us consider prices. These are the times in which money more than talks. It yells. Cost of camera, good as it is and must be to get the Kodak imprint, $29.50 uses 16mm film in a startlingly new way. Run the first time through its 25 foot length the frames occupy half the width. Run through again for the other half width. On being sent to the Eastman plant it is processed and slit and comes back to the maker as a half 16mm width, 50 foot length reel. If so small an image gives you doubt go to the nearest Photo Dealer and ask to have an eight reel run through for you. There are two models, the number 20 and the number 60. Three projectors are offered to take this size film, these are known as Kodascopes Eight. Find out about this line.

Decatur Exhibition at the Western Women's Club

Miss Dorothy Durbin Decatur knows Mexico as only one who loves a subject can know it. That land of sunshine and flowers, of colorful peoples and charming handcrafts, is not exotic to her. Her enthusiasm has made everything Mexican almost native to her perceptions. The exhibition of photographs of the beauty spots and humans, of the needlework and paintings, and other art productions of that country in the East West Gallery of the Western Women's Club Building in San Francisco is a show that offers a liberal education and an artistic delight to the cultivated. This exhibition ran from January 29th and as this goes to press is still drawing crowds.

Adams and Company

Adams and Company will appear as a new name to our readers but the service offered and the reliability of the goods handled will prove as established as business integrity can make it. Second hand as well as new cameras and equipment, everything photographic, bought, sold and exchanged. You will find Adams and Company, 380 Fourteenth Street, Oakland, California, ready and waiting to meet you.

Scheibe Filters

The studios in Hollywood use Scheibe Filters. Some of the finest effects you have seen on the screen were made through them. There are a number and variety of them. A letter to George H. Scheibe, 1927 West 78th Street, Los Angeles, will bring you interesting reading matter.

Pellex Superfine Grain Cine Film

The obtention of minimum granularity is the problem of workers in miniature camera negatives as well as Cine activities. Enlargement as well as projection calls for freedom from stipple. The Pellex Cine Film claims to be almost free of grain and cheaper in price than generally holds. The Pellex Company, 6058 Sunset Boulevard, Hollywood, California, would like to tell you more about their product.

Probus

After twenty-five or thirty years faithful service to the photographer in unnumbered uses good old Probus still holds its place as a paint that is more than paint. Wolff and Dolan, 239 Grant Avenue, San Francisco, are the makers.

Learn Portrait Lighting

The Battie courses in Portrait Lighting created a sensation with the first class that assembled in Hollywood. The demand that this instruction be available to hundreds who could not travel to that place made it almost imperative that a correspondence course be planned and put into operation. Knowing Mr. Beattie and being convinced that integrity and ability assure the buyer of his money's worth and then some, we are not hesitant in advising our readers, amateur or professional, to write for details and sample portrait lighting reproductions. Beattie, 911 North Sycamore Avenue, Hollywood, California.

Voightlander Brilliant Camera

A reflex with two lenses, fitted with an f7.7 anastigmat lens, automatic shutter, taking the standard Brownie number 2 film and giving ten exposures to the roll, weighing 16 ounces and selling for $12.50 is something over which to marvel. The carrying case is $2.50 extra. Willoughby, 110-114 West 32nd Street, New York, would like to tell you more about it. Write for literature or better, see it at your dealer's.

Agfa Color Plates

When the Agfa Color Plate first came upon the market its notable feature was a gum vehicle for the pigment mosaic and a remarkably fine emulsion. Color sensitizing has moved far since then and that emulsion has been so improved that the red end of the spectrum has been invaded almost to the infra and speed has been brought up to where Color Plates five seconds is ample exposure without filter when Photoflood bulbs furnish the illumination. This brings indoor color photography to the hands of amateurs and professionals. Color transparency portraiture has not been touched and a ready demand could easily be created by enterprising persons. Agfa-Ansco, Binghamton, New York, will gladly send you literature.

Eastern Motion Picture Service

New and used bargains in Cine equipment may always be had of the Eastern Motion Picture Service, 6139 Jefferson Street, Department K, Philadelphia. A request addressed to department K will bring the special bargain list prepared for our readers. It will prove worth while.

Iris Noel Salon Catalog

The volume issued by International Kerstsalon Iris as a catalog of the last Salon International de Noel is virtually an art collection equal to most of the books sold as such. There are forty-five full page reproduction on heavy plate paper printed on one side only and these by the offset process at its best. The selection has been discreet and a wide variety of men and methods, subjects and schools are included. Our highest praise to its editor J. M. Borrenbergen and to Fotokunst of Antwerp.

Abe Cohen's Exchange

The quality of an Abe Cohen bargain is never in doubt but many a purchaser had wondered at the price. For instance, imagine a new Certotrop 9x12 cm camera equipped with a 13.5 cm Tessar in an f4.5 Compur shutter, complete with three plate holders, filmpack adaptor, and all that makes the Certotrop a first class camera at $33. Abe Cohen's Exchange, Inc., 120 Fulton Street, New York.

University Extension Photo Course

The day classes in San Francisco at the University of California Extension Building, 540 Powell Street, will convene Thursday, March 16th at 10:30 A. M. to 12 M., and every Thursday at the same time and place thereafter. Evening classes begin Monday, March 20th from 7:00 to 8:30 and Pictorial classes start Thursday, March 23rd at the same time. In Oakland at 1730 Franklin Street evening classes only. Advanced, starting Wednesday, March 29th and Pictorial Friday, March 31st, 7:00 to 8:30 P. M.

Roehrig-Bielenberg Colors

This is March. Soon the beguiling colors of Spring will paint the landscapes in a way that will make your heart ache to get them just that way with your camera and on the print. Use Panchromatic emulsions, the proper filter, tone your prints or enlargements to a warm color and tint them with Roehrig-Bielenberg Photo Colors. All the colors of nature have been put into tubes for you by this concern. These paints are right in every way. They go on right, stay right, and are priced right. At your dealer or from the home office, 39 Henry St., Brooklyn, New York.

OUR BOOK SHELVES

Conducted by G. A. Young

Das Deutsche Lichtbild 1933. Published by Robert & Bruno Schultz of Berlin, 9"x11" cloth bound, price $4.00

The "Lichtbild" is one of our pet annuals and we like to say nice things about it. For those who have not seen past editions, we might explain that this book has what is probably the best reproduction quality of any of the annuals and also demands an exceptional degree of technical perfection in the pictures it uses, with the result that the reproductions have all the "life," brilliance and quality of the originals.

If one were to group the 160 pictures according to subject matter the portraits would undoubtedly stand out as the strongest. We would place the animal and plant studies next, the sport and news pictures third, the scientific fourth and the landscapes last. A number of the landscapes are very fine, but this group also contains the weakest pictures in the book and is placed last for that reason. With the exception of genre work which is included with the portraits in the above grouping, almost none of the artists represented make use of a romantic treatment. At the risk of making a dubious generalization, we are of the opinion that the majority of landscapes demand a romantic approach. To state the case the other way around, we feel that it is particularly difficult to render a satisfactory landscape by the more straight forward "modern" technique, and that this difficulty explains the short-comings of the landscape group.

The pictures are well selected to present a maximum of ideas for the aspiring photographer to work out in his own way, and the technical perfection of the prints sets up a standard of excellence which most of us will be unsuccessfully shooting at until doomsday.

The section which gives the technical data for each picture is most interesting to the amateur who likes to know how things are done. Although this is in German, it is perfectly intelligible to all as photographic terms are much the same as in English. A translation of the four articles which constitute the text is not furnished this year.

Luci Ed Ombre. Published by Il Corriere Fotografico, of Torino, Italy. 8½"x11", paper cover, price $2.50.

This volume presents 52 pictures all by Italian artists, giving an interesting cross-section of the work being done in that country. The pictures are interesting and artistically fine but suffer somewhat in the reproduction.

The following books are among the recent publications of Wilhelm Knapp, Halle (Saale) Germany. Those who read German will be familiar with the high standards maintained by this firm.

Photographieren bei Kunstlicht, by Walther Heering RM. 0.80

Photographische Retusche, by G. Mercator, paper RM. 1.80

Die Diapositivverfahren, by G. Mercator, paper RM. 2. cloth 2.50

Filmentwurf, Filmregie, Filmschnitt., by Alex Strasser, paper RM. 5.30, cloth RM 5.90

Pictorial Photography 1911-1932. Published by The Hammersmith Hampshire House Photographic Society, of England.

To commemorate the 25th anniversary of the founding of their organization the above mentioned society have published an interesting little volume containing 25 pictures in photogravure and a number of articles tracing the development of the various branches of photography from 1911 to 1932. The articles are as follows: Photography 1911-1932, by J. Dudley Johnston; Cavalcade, by Olaf Bloch; Amateur Cinematography, by A. K. Rittener; Colour Photography, by D. A. Spencer; Twenty-One Years of Change, by M. O. Dell. Camera Craft Book Service will obtain copies of this on request at the price of $ .75 per copy.

CAMERA CRAFT

REG. U. S. PAT. OFFICE

"Betulle" — *Guido Pellegrini*

VOL. XL NO. 4 PRICE 20c

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A Photographic Monthly
SIGISMUND BLUMANN, F.R.P.S., Editor
Claus Spreckels Building, San Francisco, California
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All On A Winter Night

Bert Leach
(Illustrated by the Author)

"My Doorstep" *Bert Leach*

In divers respects the experiences of Abou ben Adhem transcend those of your humble servant; it was his supra-mundane love affairs, for instance, not mine, that were inquired into by the celestial census-taker. And yet, should I at any future time be favored with a visit by the angel of the loose-leaf notebook, I could answer, if similarly interrogated, speaking broadly and generally, even as Abou did, "Write me as one who loves his fellow men."

Yet there are times when the most philanthropic of us must long to be alone. Times there are when, no matter how well beloved one's fellow men may be, one feels that their room is, pro tem, better than their company—times when one inwardly cries out for a brief period of solitude in which to take a mental and spiritual inventory, to renew acquaintance with himself, and to talk over old times with the man he sees in the mirror—times, even, when, mounted on that hobby of his which his friends regard as making and marking him more or less of a crank, he yearns to do a little cavorting solo. Pope was given to embodying common sense in verse. He did it pretty well when he said:

"Facing the Inevitable" *Bert Leach*

"Vice is a monster of such hideous mien
As, to be hated, needs but to be seen;
But, seen too oft, familiar with her face,
We first endure, then pity, then embrace."

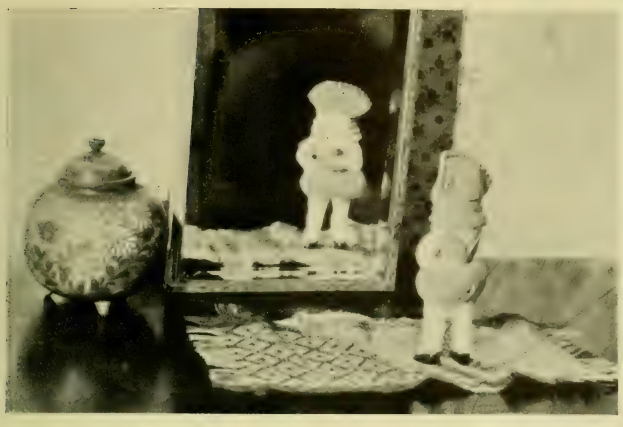
Well, and good, and passably true, and somewhat applicable; but I see no reason why any reader may not dip into his own experience and emerge fully agreeing with me in a reverse version of the couplets I have concocted, running thus:

"In goodly form incarnate, Virtue rare
Comes to our unlatched door and enters there;
But, come too oft, of welcome over sure,
We first embrace, then pity, then endure."

Well, there are occasions, in winter, nights when one is let alone, left with his dog—mine is a cat—and his pipe—I don't smoke, though I am thinking of taking up the attractive vice to cheer my old age—and his books,—I *can* get in on this one. Here's Burns, for instance. My copy opens, as from force of habit at places where it has been often opened. Books acquire habits very readily. I read:

"His wee bit ingle blinkin' bonnily,
His clean hearth-stane, his thrifty wifie's smile,
The lispin' infant prattlin' on his knee
Does all his weary kiaugh and care beguile,
And makes him quite forget his labor and his toil."

This is good, but it doesn't apply to me. Being a bachelor, I lack the thrifty wifie and the prattlin' infant; and by the same token my hearth-stane is probably none too clean. The state of single blessedness—or cussedness—wherein I dwell leaves some notable gaps in



"Making Up" *Bert Leach*

the idyllic picture. Here's Whittier, whom in these sophisticated days it is considered quite high-brow to high-hat. What says the Quaker poets?

"Shut in from all the world without
We sat the clean-winged hearth about,
Content to let the night wind roar
In baffled rage at pane and door."

And there's the clean-winged hearth again; either I must forego *Snowbound* or get out the broom; and I have no sweeping emotions just at present. I'll try Macaulay; perhaps he'll serve better.

"And in the nights of winter
When the cold north wind blows,
And the long howling of the wolves
Is heard among the snows,
When round the lonely cottage
Roars loud the tempest's din,
And the good log of Algidus
Roars louder yet within,
The oldest cask is opened,
The largest lamp is lit——"

What ho! Pay dirt at last. Macaulay lets me have as much debris on my hearthstone as I am too lazy to remove. To be sure, my cottage is not lonely—I have neighbors within twenty-five feet on either side. Again, though speaking in metaphor, the wolf is chronically whetting his fangs on my doorpost, there is no literal, gray, gaunt, shaggy, slavering wolf within a hundred miles of me, that being the approximate distance to the nearest zoo. Neither is there any cask opened, old or new; for whatever may be my opinion of Mr. Vol-

"For a Mind Diseased" *Bert Leach*

stead and his law, in practice I am dry. But—the largest lamp it lit. Mine can easily outshine the brightest taper that ever lighted up an Appenine cottage. It would seem feeble to less impecunious photographers, being merely a Foto-lite with a 500-watt bulb, but it serves my purposes. It emits a mighty revealing ray. I turn it on my own face, for instance, and look into a mirror. There is not much room for doubt as to the number of sculptoring summers and winters that have left their chisel marks on this visage that even in its heydey would not have got me far in Hollywood—had there been a Hollywood then. And these marks are not going to get shallower or fewer. I know Browning's "Grow old along with me; the best is yet to be, the last of life for which the first was made." But a murrain on Browning. I'll wager my bottom kopek he was no more eager than you are, gentle reader, or than I am, to get to the last of life. He got there, as you will, and as I shall; perhaps he found and we shall find it all beer and skittles,—and perhaps not. But for me distance lends no enchantment to the view; old age has a grisly aspect that will not down. But there's no use crying over the milk that needs must be spilt. When youth is gone and middle age going, one must face the inevitable calmly. I face it, and with the aid of the Foto-lite and Graffy I compose myself and make a picture of myself, which picture I append hereunto.

Perhaps when I reach my second childhood I shall play with dolls. I may as well begin early. Here's a little celluloid damsel from the Five-and-ten, and a mirror from the same source. A bit of an old curtain makes a good rug, and here's a little Japanese jar that actually did come from the Orient but makes no objection to being placed in juxtaposition to the more plebian impedimenta. The result is not altogether unattractive to its creator.

"My Neighbor's House" Bert Leach

Really, doing these things makes the Jeremiad a paragraph or so back seem quite silly. It has a distinctly psychopathic sound. There's not the slightest trace of hypochondria in the writer's make-up; he's physically up to standard. Perhaps he does need something for *A Mind Diseased.* Maybe another still life will turn the trick. It takes a good deal of time to get the two bottles; doctors would not be very prosperous if no one consulted them oftener than I do. However, they are eventually located, being reminiscent of a boil of several years back. The orange is a real one; and the tablets in the saucer are cut off, for the occasion, from a couple of shirts that have outlasted their usefulness.

The mood grows. Why not some indoor outdoor scenes? There's *My Neighbor's House* across the street, in the full glare of the arc-light on the corner. From the upstairs window I can focus on it, give five minutes exposure, and call it done. Again, the snow is deeper around my porch than it is in the street. I treat that part of the yard that I don't need to walk in, very much as I do the hearth-stone, with the inattention it deserves. I open one door, and place the Foto-lite in it, shining out upon the porch and yard. I open another door, and focus on the lighted snow. I remember reading in a photographic magazine, many years ago when I first began monkeying with a camera, that snow is not white. The idea was new and strange to me. But it isn't white; it is all shades of gray—or colored —red at sunset—yellow at dawn— whatever you will if you catch it right. I confess to the crime of egregious photographic bungling; but this snow, even under my unskillful manipulation, looks like snow and not like white paper.

Bedtime,—and it hasn't been such a bad night. But one must have company part of the time, too. I think I'll have some of my sophomores come in, and maybe we'll make some studies together,— some winter night soon. As long as they're willing to play with me and talk with me on terms of equality, what difference does it make that I have lived a few years longer than they have? And if photography will help to maintain this *status quo,* then it's up to me to cultivate photography somewhat more intensively.

Suggestions In Portraiture Technique

THOMAS SOUTHWORTH

In olden days — before the advent of Panchromatic emulsions designed for Portraiture, also before substitutes for daylight—one seldom heard discussions on the topic of Light Balance and Light Scale. To be sure, no photographer thought of hanging out his shingle unless he was equipped with specifically one of two approved forms of skylights.

And during those days one never heard any technical conversation drift to the subject of "atmosphere". Only since the insidious displacement of the old reliable skylight by one form or another of artificial illuminants have these subjects become matters for more general serious consideration.

The change was quite radical. Formerly, the photographer worked with a large area of highly diffused light which called for no effort on his part to secure almost natural balance and scale suitable for standard negative material, without that loss of atmospheric effect resulting from our modern small source concentrated illuminants.

The result of all this has been a general degrading in the quality of our work. There can be no question whatever about this. And yet, there has been no inescapable manner for making this revolutionary change of illuminants without having to adapt oneself to the glaring disadvantages generally accepted as inseparable in their use.

The change has seemed to be regarded by many photographers with very little thought for the inevitable difference of results as between a large area of soft illumination and a very intensive illumination, one of a very small area. Manufacturers have not been altogether blameless for this—I refer to those offering artificial lighting equipment— and photographers, in general, have been too easily influenced by the appeal of convenience, bulk and portability without giving suitable thought to the quality of results obtainable.

I distinctly remember the pioneer in this new field. First offered the photographer as a substitute for old Sol for printing on Aristo Platino, these generated an interest in using this flaming (single) arc lamp for negative making, and the Aristo Eagle of that day was liberally devoted to the different methods of adjusting and diffusing this lamp for that latter purpose.

It is no oversight that I have not referred to the Flashlight; which had been available long before the first appearance of the Aristo lamp. Then, as now, there was a prejudice and, may I say, general ignorance of its possibilities for fine portraiture. A few men, such as Fritz Guerin of St. Louis, A. J. Thuss of Nashville, and others, who, when undertaking something extra big and fine, for Convention display or contests, invariably used the Flashlight to put their big things over. And while this prejudice and ignorance may not be quite so general as during those years, the Flashlight has but a very few adherents down to this good day. And yet, I'll venture to say, there is not a single Portrait Photographer in the United States who has at any time thoroughly investigated the Flashlight and kept right abreast with its many improvements; who has permanently laid it aside in favor of any other form of illumination.

But to get back to the subject which gave me my chief excuse for this story. If, when photographers became serious about this matter of discarding the skylight and taking up an artificial illuminant, they had proceeded in a manner of trying to duplicate the spread and diffusion of the skylight, instead of accepting and adopting these modern concentrated electric lamps, there would be less justification for the fairly general lowering of Portrait quality and the slump in our various businesses would be less felt or affected by the department store pirates. Our sheer and smug complacency, our desire for ease and simplicity without endangering mental fag is now paying the price as it always has and will whether in the making of photographs or making horse shoes.

I have sometimes wondered why—if not a photographer—our manufacturers have not formulated a scale—a sort of rule for negative making illumination. This scale, of course, would have to be variable, having regard for the normal light recording capacities not alone of different negative materials but standard brands of portrait papers as well. For example. We know that if we hang say a length of dark velvet in folds, and alongside another length of say white sateen; then, with some intensive raw illuminant, make an exposure on either a color-blind or a Panchromatic film, we CAN NOT reproduce what we saw. Either the detail of the white goods will be buried, or, the rich deep detail of the velvet will turn out absolutely clear film. And yet, we saw detail reflected from both. Now, if we interpose let us say a piece of china silk and make another negative, the only difference we will find will be a trifle lowering of registration of the sateen, but still we will be a long way from getting what we saw. Further interposing of additional pieces of china silk, or other diffusants, will quite apparently lower the reflective capacity of the sateen WITHOUT making any seeming change in that of the velvet; all of which is very simple and quite understandable, when we remember that due to the infinitely greater

capacity of the white goods to reflect white light, any decreasing of the intensity of such white light must of necessity bring the capacities of these two extreme reflecting surfaces closer to each other and somewhere in this process a point will be reached where an exposure can be made which, with correct development, one may behold in the negative ALL the detail visible in the originals with the eye.

It is my idea that if photographers had appreciated the importance of starting with some such rule when this radical change of switching from a large highly diffused skylight to a small intensive artificial light source, the country would not have been flooded with the soot-and-white-wash two-dimension photographs for which the unintelligent use of the latter is responsible.

The distinction came to me of being the first Portrait Photographer in the United States to have a number of Portraits made from Panchromatic films reproduced in the Eastman publication—Studio Light. A nationally known demonstrator whose firm were not making any panchromatic material very frankly told me that "that set of reproductions of my prints and story had done more harm over the country among photographers than I could possibly imagine" and that I was "the only man in the country who could use pans successfully for portraits". I suspect there was a little exaggeration in that statement, but the point of my telling it is that if the photographer had first learned, either through his own efforts or from the direction of others, that the successful use of the pans was dependent on the understanding and appreciation of an entirely different and lower light scale than that in general use for color-blind materials all this "harm" could not have occurred. But progress can't be impeded; ignorance and prejudice must either stand or be pushed aside, hence, sheer necessity has driven photographers by one means or another to discard the old and take on the new and either intelligently or blunderingly find a way to give me a little company so that I no longer am "the only man in the country who can successfully use the pans for portraiture."

I repeat: there is but one way to approach this matter, no matter what kind of illumination one may use or what nature of emulsion may be employed; the Light Scale must be of a key or diffusion so that neither dark draperies nor white surfaces fail to make their correct representation, when correct exposure for either is made. Now then, after this has been determined—and no photographer worthy of the name but who can make this investigation for himself—the next thing is to multiply this unit of tested illumination to the point where exposures of sufficient shortness of duration can be made. A bank of say ten 200 watt lamps, undiffused, spread over an area of say four feet square would NOT be of sufficient diffusion to secure Scale Balance under the conditions used for our example

of contrasts. In all probability the same total wattage represented by frosted lamps of say one-fourth capacity—that would mean 40 lamps—spread over no greater area, would much closer approach the desired key. The substitution of the latter for the former would, without diminishing the total volume of illumination, simply taken quite a number of light tones from the upper end of the scale as they would be reflected from the white sateen without apparently influencing those reflected from the velvet.

(To be Continued)

SONGS OF MAZATLAN OF SINALOA

Leighton Bonner

En La Manana

Mazatlan of Sinaloa,
Like a playful child awakened,
Laughs and dances in the sunlight
Flooding every street and plaza,
Patio and splashing fountain—
Laughs and sings and greets the morning,
Greets the melody of voices—
Symphonies of wildwood music,
Greets the euphony seraphic:
Maccaws screaming from the hallways,
Green and red against adobe,
Drown the sharp cries of the seagulls
Flying white against blue waters;
Greets the dashing pink flamingo
And the white magnolia blossoms;
Greets the patter of soft footsteps
Coming from the early masses—
Mazatlan of Sinaloa.

Al Medio Dia

Mazatlan of Sialoa,
Like a lazy lizard sleeping
On a long green leaf of cactus,
Nebulous against the brown beach,
Pulsing, seething grasp of color,
Lulled by winds and laughing waters;
Little sleeping sun-scorched city
Naps while lissom winds are blowing,
Sleeps among the riotous flowers;
Takes her long noonday siesta
In the sea-cooled heat of summer;
Basks where green mangroves are growing:
Mazatlan is quietly sleeping,
Drowsy as the alligator—
Greedy, sluggish alligator
Over whom the ziczac hovers—
Dozes in her sweet chimera,
Mazatlan of Sialoa.

The Doomed Yosemite Sugar Pines

HILDEBRAND THOMSEN

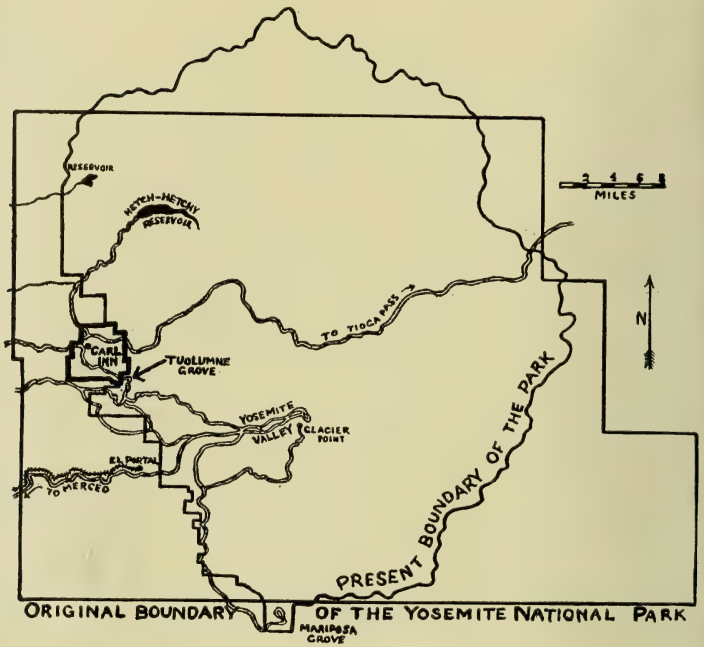
The magnificent, almost unbroken forest of immense sugar and yellow pines extending along the Big Oak Flat highway from the vicinity of the Tuolumne Sequoia Grove to Carl Inn will be remembered by all who have entered or left the Yosemite Park by the way of Stockton or the Tioga Pass, as well as by those who have made the trip to the Hetch-Hetchy dam.

No doubt most of them have rejoiced in the belief that such a splendid scenic region was in the National Park and supposedly safe from destruction. This belief is mistaken; the region is not in the area recently acquired by the Government; it is not in the present restricted park limits, though it was within the original boundaries of the park. From the peculiar way in which the roads cross and recross the present boundary few tourists have realized this situation, or understand what irreparable destruction will soon be the result of it. They have not been made aware that this forest is in mostly private ownership, and that the logging operations of a big lumber company have been eating their way deeper and deeper into it, destroying the beautiful forest that surrounded the Merced Sequoia Grove and leaving it standing in the midst of a scene of hopeless devastation, and have approached within a few hundred yards of the Tuolumne Sequoia Grove, and the Big Oak Flat highway.

Sometime in the near future, when the tourists again traverse the scenic highway that they remember as one of the most splendid features of the Yosemite Park (as they supposed), they will find there the devastation that follows in the wake of the lumberman.

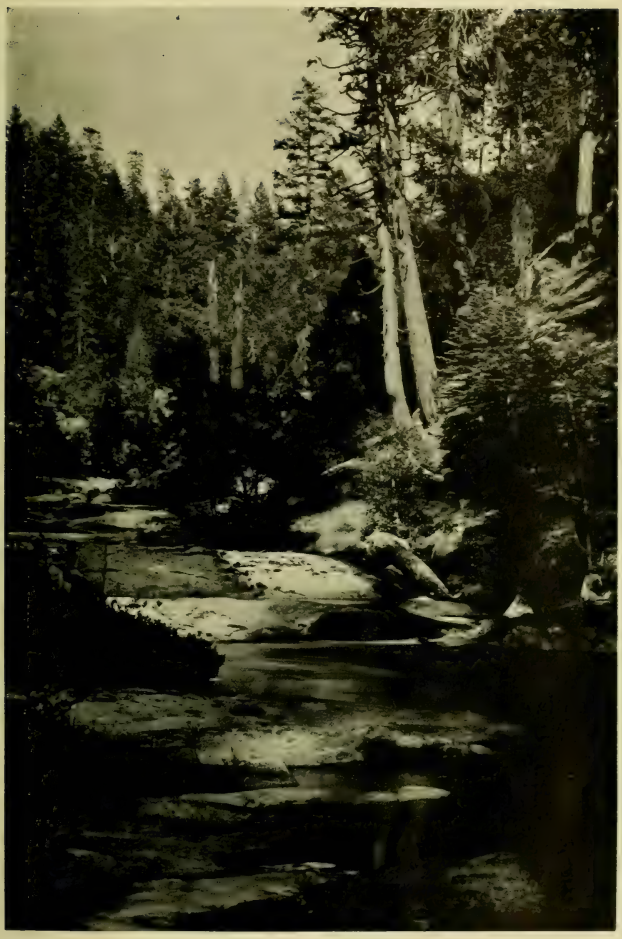
If steps are not promptly taken to raise the money and buy out the holdings of the lumbermen, or exchange them for timber away from the park, these trees will be gone forever as far as any human considerations are concerned, for many generations of men must be

Divine Reflections *Yosemite Valley*



born, live and die before nature can restore such a forest. Trees 400 or 500 years old take four or five centuries to grow, and not a day less. This urgency, together with the splendid, unique and unreplaceable character of the timber, make this one of the most important conservation problems of the many that our negligence and indifference in past years have saddled upon us.

Next to the Sequoias themselves the sugar pine is one of the largest and most impressively beautiful and most remarkable trees of the western forests, but unfortunately for its survival, its lumber is of great value, being but little inferior to that of the now almost unobtainable white pine of the eastern states. It is of very limited distribution, growing only in a narrow belt at certain altitudes in the mountains of California, small parts of Lower California, Oregon, and nowhere else in the world. The great value of its timber is causing its almost complete destruction throughout much of its range, restricted as this was to start with. The immense, massive and often beautifully straight trunks, its great height (often



Made by God for Man to Enjoy, Not Destroy

220 feet or more), the contrast in color of the rough gray-brown bark and the slender green needles, and the immense cones, over a foot long, pendent from the tips of the gracefully drooping branches, make a forest of it a sight that the tourist does not soon forget.

In the Yosemite region the sugar pine forest which, with the exception of the few acres covered by the three sequoia groves, is the finest forest, is chiefly confined to the altitudes between 4,500 and 6,500 feet and in consequence of the upward slope toward the east which prevails in that region, to a belt that lay in the western part of the original area of the Yosemite National Park as it was established by Congress in 1890, but which was largely excluded when the park was trimmed down to about two-thirds its original size in 1905 and 1906. Most of the best sugar pine that was left in the park was covered by private timber claims made previous to the establishment of the park, so that there was no legal obstacle to its owners cutting it unless they were bought out by the government. Even in this main timber belt the good timber, including the sugar pine stands, occupied only certain areas where the soil, direction of exposure and other conditions were favorable. In the Yosemite region it grew chiefly in two main tracts, one a few miles south of the western end of the Yosemite Valley, and located mostly in the vicinity of the Wawona highway within the limits of the national park even in its present restricted extent. The destruction of this tract was completed by the end of the year 1922, and rails of the many miles of logging railroads built in that part of the park were taken up for use elsewhere. This tract will not be further discussed here.

The other main tract, much more extensive than the southern one, in fact finer and more extensive than any other stand of sugar pine anywhere, is situated (what there is left of it) on the ridge between the watersheds of the Merced and Tuolumne rivers and in the valley of the South Fork of the latter stream, an outlying part of it extending up into the valley of the Middle Fork of the Tuolumne and its branch, Cottonwood Creek, in the region south of the Hetch-Hetchy reservoir.

Until so recent a date as 1923 this magnificent area remained practically untouched by axe or saw, and had the effort to save it been made before that time, the whole area could have been preserved in its original extent and beauty for the present cost of preserving a pitifully small fraction of it, and the Merced Sequoia Grove could have been protected in its natural setting of magnificent primeval forest.

Finally, in 1927, when the logging operations had destroyed the finest sugar pines in the park, ruined the surroundings of the Merced

Sequoia Grove, and eaten their way to within a quarter of a mile of the famous Tuolumne Sequoia Grove on the southwest and were menacing the forest along the Big Oak Flat road, public opinion became aroused, and the sum of about $1,600,000 was voted by Congress (1928) for acquiring private holdings conditional upon the raising of an equal sum by private donation, a condition that was thought likely to render the appropriation futile. But the money was generously given by Mr. John D. Rockefeller, Jr. With the funds thus available the important region directly north and northeast of the Tuolumne Grove and a strip of land running north from that area for several miles were acquired and restored to the park again, and the outlying extensions of the tract along the Middle Fork of the Tuolumne River and its branch, Cottonwood Creek and other private timber holdings inside the park boundaries, were acquired.

While we deeply appreciate Mr. Rockefeller's great generosity and rejoice that these tracts have been rescued from the lumbermen we must also face the unfortunate fact that the problem has only been partly solved.

THE AREA ACQUIRED IS STILL INADEQUATE. THE DESTRUCTION OF THE MAIN PART OF THE SUGAR PINE STAND HAS NOT BEEN PREVENTED, AND THE TIMBER IN THE VICINITY OF THE TUOLUMNE SEQUOIA GROVE AND THE BIG OAK FLAT ROAD IS STILL MENACED.

New York Wants To Save California Forests

SIGISMUND BLUMANN

When a pamphlet and letter came to my desk, both couched in the sincerest spirit and both dealing with the saving of California trees in the greatly beloved Yosemite district, something inside me clicked. Here were the busy citizens of that busiest and remote city, New York, trying to do what we Californians were always fighting to do. Truly noble work.

Then a San Francisco newspaper printed an editorial and we had a shock. The suggestion became evident that one side or the other was in the way of trying to pry off something or of keeping someone from prying off something, somewhere.

In order that the reader may form his own conclusions we publish without partisanship the both contentions. Adding only this: If the saving of a certain forest entails the condemning of another to the ax, or if saving trees outside of Yosemite means resigning an already accepted National Reserve or Park, and if we cannot conserve both, it were well to let good enough suffice. But anything

that purposes to save the trees, wherever they stand, anything that helps to save God's living monuments to His greatness and glory from the greedy sordidness, the sordid greed of the lumber man prejudices us in favor.

So let us say we will help the Emergency Conservation Committee of New York to save the Yosemite Sugar Pines and then with equal zeal help the Tuolumne County Supervisors and the State Chamber of Commerce and its Conservation Committee and any and all other bodies and individuals to save the Stanislaus National Forests from being thrown openly into the hands of the marauders and also from being made profit bearing to the contiguous districts at the expense of a larger public who are not only Tuolumnians or Stanislausers but Americans in the large.

Let us save all the trees by putting every forest under governmental control and thus make lumbering a supervised industry that shall have its profits but shall serve the nation by cutting only assigned trees, thus judiciously thinning the growth that it may thrive better.

Incidentally let us pass a law that shall make Forest Arson treachery to the nation punishable as a first degree felony. Trees are living things and their wanton destruction is murder.

AND THIS TESTIMONY

Protect Your Beauty Spots

Harry Treverson

We fellows with cameras are dependent on something besides a camera and a roll of films for the pictures we hope to get. The trees and flowers all along the highways and byways make landscapes for us. We are sufferers from the depredations of the vandals who dash along in their juggernauts and tiring of sideswiping our machines, stop long enough to tear, break, pull up and wantonly destroy what men and God have placed for our happiness.

The California Garden Club Federation are carrying on a campaign which is going to benefit us. It is for the behoof of photographers that we print the official data on certain legislation. It is now pending. If it pass favorably before this reaches your eyes, good. If it fail these pages may awaken you to energy sufficient to carry the fight farther and anew.

To Mrs. Everett J. Brown, Chairman of the California Garden Club Federation my thanks for the material which makes this article possible.

Proposed Additions to Section 384a of the Penal Code of the State of California—(1929)

Every person who within the State of California willfully or negligently cuts, destroys, mutilates, or removes any native tree, shrub, or fern **or herb or bulb or flower,** or portion of any native tree or shrub, or any fern **or herb or bulb or flower,** growing upon state or county highway rights of way; provided, however, that the provisions of this section shall not be construed to apply to any employee of the state or of any political subdivision thereof engaged in work upon any state, county or public road or highway while performing such work under the supervision of the state or of any political subdivision thereof, and every person who for commercial purposes willfully or negligently cuts, destroys, mutilates or removes any native tree, shrub, or fern **or herb or bulb or flower,** or portions of any native tree or shrub, or any fern, **or herb or bulb or flower,** growing **upon public land** or upon land not his own, without a written permit from the owner of the land signed by such owner or his authorized agent, and every person who knowingly sells, offers, or exposes for sale, **or transports for sale,** any native tree, or shrub, or fern **or herb or bulb or flower,** or portion of any tree or shrub, or any fern, **or herb or bulb or flower** so cut or removed from state or county highway rights of way, or removed **from public land** or from land not owned by the

person who cut or removed the same without the written permit from the owner of the land, signed by such owner or his authorized agent, shall be guilty of a misdemeanor and upon conviction thereof shall be punished by a fine of not more than two hundred dollars or by imprisonment in a county jail for not more than six months or by both such fine and imprisonment.

Enforcement. Any county or state fire warden, or any peace officer of the state of California, shall have full power to enforce the provisions hereof and to confiscate any and all such trees, shrubs, ferns **or herbs or flowers,** or parts thereof, unlawfully cut or removed or knowingly sold, offered or exposed **or transported** for sale as hereinbefore provided.

Construction. The provisions of this act shall not be construed to apply to any native tree or shrub, **or fern or herb or bulb or flower,** which is declared by law to be a public nuisance.

The provisions of this act shall not be deemed to apply to the necessary cutting or trimming of any such trees, shrubs, or ferns, **or herbs or bulbs or flowers,** if done for the purpose of protecting or maintaining an electric power line or telephone line or other property of a public utility.

Additions to Law (underlined above):—

1. or herb or bulb or flower
2. or on public land
3. or transport for sale

Recommendations Regarding the Amendment of the Present Law Protecting Native Flora in California December—1932

The present law covers two subjects of state-wide importance and of general interest. It prohibits collecting and mutilating trees, shrubs and ferns along the public highways of the State, and collecting and mutilating trees, shrubs and ferns for commercial purposes on all public lands and on private lands without consent of the owner. The laws of larceny and of trespass may also be invoked against depredations.

Therefore the Committee believes that new legislation is unnecessary; that the native flora of California will be effectively protected by stricter enforcement of the present law **when it is amended** to include herbs, bulbs and flowers; and that the counties should continue to have responsibility for enacting and enforcing additional protection for special plants, to meet local conditions. The legislature has given the counties power to adopt ordinances for such purposes; to appoint Boards of Forestry, County Foresters and County Planning Commissions, and to cooperate with the proper Federal and State Departments when advisable. (See Survey of Laws and Ordinances).

18 counties already have passed special protective ordinances.
19 have appointed Planning Commissions.
10 have appointed Boards of Forestry or Foresters.
3 cooperate with National or State Departments.

This county protection can be extended over the entire State whenever local interest shall have been sufficiently aroused.

A copy of the present law, with the proposed additions, accompanies this statement.

The following paragraphs are included because they ably express the fundamental reasons for supporting the proposed Amendment. They are quoted from letters received by the Committee from lawyers, botanists and other lovers of our California landscape:

1. The bill does not interfere with the ordinary non-commercial picking of wild flowers and wild plants. It merely prohibits the picking of wild flowers, etc., upon public or private land for purposes of sale, and upon state and county highway rights of way for any purpose.

2. The existing law, as well as the proposed law, properly imposes a more severe restriction upon the picking or digging of wild flowers, shrubs, etc., on highway rights of way, for the obvious reason that the beautification of such highways benefits all who passes thereon, whereas the picking of flowers or shrubs benefits only those who secure the same.

3. The protection given to wild flowers by county ordinances is not proving effective in these days of automobiles. The public traveling from county to county cannot know, and so does not abide by, the provisions of the varying protective ordinances. It is necessary, therefore, to have state legislation cover the subject so far as uniformity is proper. When it comes, however, to the protecting of spcific wild flowers against any encroachment, the needs vary from county to county. In some counties the supply is meager and needs protection, whereas, in other counties the supply of certain wild flowers is ample to warrant children and adults picking them in the open fields for pleasure.

4. The proposed change rounds out and makes consistent the policy of the existing law. It is obvious that if trees and shrubs are entitled to protection because they

beautify the landscape, so, also, herbs, bulbs and flowers are entitled to the same protection and for the same reason.

5. California possesses 4,500 native species of plants. This number is from two to five times greater than the number of native species of any other State.

6. Of these 4,500 species, 40% are endemics, that is, originating in California and found as natives nowhere else in the world. This amazing number of unique things is due to our endlessly rich variety of soil and climate. Many of these endemics, which visitors from all parts of the world come to see, are known in only a square mile or a few square miles of area; such narrow endemics may easily be wholly destroyed.

7. Many native plants in their habitat are indicative of past geological history in California. The summit of Mt. Diablo, station for a few peculiar plants, is reminiscent of that geological age when the Coast Ranges were an archipelago in the sea.

8. A major element in the beauty of the California landscape is color, and a substantial part of this color is produced by living things—the native trees, plants, shrubs and herbs, which, in their greens or flowering sheets of color, represent untold wealth for California, both economic and spiritual, and should in wise and careful ways be safeguarded.

EDITORIAL DEDUCTION

And, thus, having the testimony and briefs in from both sides we can but repeat for our readers that their opinion, as ours, must be that we are interested in saving trees not in saving a certain group of trees. We shall not be happy to swap with the lumbermen, taking one forest of great beauty by giving them the unrestricted right to vandalize another equally beautiful. Let us Save the California Forests.

JUST A TREE

James Courtney Challiss

I'm just a tree, and it my humble lot
To stand forever in one lonely spot
And never move about like you.
Yet I, all-intimate with earth and air,
Know things, see things, do things you would not dare
Attempt or even hope to do.

From dark wet depths I suck earth's beauty-blood
And send it singing up through stem and bud
Until green beauty drapes my form,
Protecting it from wind, and rain, and sun.
I make leaf-blankets, when the summer's done,
That cover flowers and keep them warm.

I hear the song of growing things: the tune
Of pale moon-flowers humming to the moon;
The song of sunbeams, prison'd long,
Now flowing into golden daffodils;
The pulsing laughter of green sap that fills
And soaks my thirsty veins with song!

'Tis true I cannot jump and run a race
But I know one thing: I can keep my place
And never discontented be,
Nor long for wealth and rank, and clothes to go
And shine in life's ephemeral, empty show.
But I'm not much—I'm just a tree.

Spot-Flash Portraiture

THOMAS ROBERT EDWARDS, JR.
(Illustrated by the Author)

In line with the later developments in commercial work, wherein deep shadows are skilfully employed for the purpose of accentuating those highlights which constitute the "point" of the picture, a curious makeshift apparatus became a very useful piece of equipment.

Not infrequently, it happens that a substitute becomes the standard. That may or may not occur in the present case, but for the precise purpose here served, the substitute worked beautifully.

It was desired to get a picture of a dental laboratory technician casting a pellet of gold, with just his head and hands showing, together with the casting machine, or rather, the impression of the presence of the casting machine; and the blowpipe, with its gas flame bringing the gold to the molten state. The entire background was to be as black as night.

The purpose of the picture was to have something at the head of a section in a dental magazine, which section was to be devoted to and entitled, "Practice Helps"; meaning, the explanation of little short cuts and methods in the dental operating room and in the laboratory, which might be of value to the practicing dentist. Of this thought, the representation of a man casting gold in his laboratory was selected as being the most typical.

To begin with, the technician donned his customary smock and took his position before the apparatus on the workbench. No spotlight was available at the time, so the "substitute" was brought into service;—a lantern slide projector, equipped with a 400-watt projection bulb. It was mounted on a chair at such an angle that the beam of light partly escaped the casting machine, by being intercepted by the end of the workbench; only the crucible was in the

direct rays of the light, the rest being illuminated only by the reflection from the face and gown of the operator.

We found immediately that the field of illumination was altogether too large; so we took a piece of cardboard, cut it to the size of a lantern slide, cut an irregular hole out of one portion of it, and inserted it in the machine. After an hour of trial and error, the proper size and shape of mask was found. The next step was to render the room absolutely black. Having chosen the night as the time for the work, that was easy; we turned out the light.

We then tried an exposure, but found that the time required to get a good, dense negative, but with the shadows as clear as glass, was altogether too long for a man to be holding a blowpipe with its sputtering flame;—there was too much movement.

What to do?

Any other method of illumination was out of the question, because we wanted concentrated highlight and deep shadow, and no spotlight was to be had. The lighting as we had it was perfect, except as to intensity.

We removed the lamp from the lamp-house, and after the necessary cooling had taken place, put in a photoflash bulb, mounted on the end of an extension cord. Unfortunately, the lantern socket was of the mogul size, and besides, the photoflash bulb was considerably longer than the projection bulb; so that it was impossible to fire the flash bulb from the lantern circuit. But we succeeded in shutting in all the light that was necessary with a towel that was handy, and everything was in readiness.

We got into position; turned out the lights, leaving the room in utter blackness; opened the shutter, and fired the flash bulb. The stop was f:6.8, which proved to be perfect for our purpose. Supersensitive pan film was used.

Photographing The Invisible

HERBERT BRENNON

There is an old and somewhat heckneyed joke of the Kodaker who tried to snap a picture of a black cat in an absolutely dark cellar when the cat wasn't there. The Photo Finisher who developed the film reported that while the absolute darkness photographed perfectly as such the black cat was conspicuous by being absent.

That story is no longer funny or true. You can take a picture of black cats in dark cellars if the cats are there providing the felines are Hot Stuff. You can take a picture of anything alive or inanimate if you will infuse it with heat. The fellow with a corn on his foot

upon which corn you have stepped would look like a fireworks display with no more illumination than his language and emotions to the modern Infra-red sensitized emulsion.

That's the secret. Infra-red.

Infra-red can be easily explained. It is the red end of the spectrum carried so far beyond the visible vibrations that it no more registers on the optic nerves than Ultra-Violet affects the eye when vibrations peter out at the purple end of the rainbow into cold light.

Now, while Utlar-violet is cold but penertates the impenetrable, Infra-red is hot, very hot, and it radiates. It is in fact called the heat ray. And it can be photographed on plates or films sensitized for the purpose.

Electric irons do not glow. For portraiture you would hardly substitute a battery of sad-irons for the photo-flood lamps of your studio. Yet it can be done if the subject will sit perfectly quiet for an hour or so. You are enabled to see from the illustrations herewith how a statue flanked on either side with a Hotpoint looks in the light to an ordinary emulsion and how the three look when absolute visual darkness is produced and the irons are heated to working temperature.

The pictures will show how directing the heat rays may give modelling and differential light intensities. This technique is not recommended for the busy portraitist. An hour is much, too much time to give each sitter with the host waiting in the ante-room for their sitting. Housewives with a roast in the oven are apt to get nervous after the first twenty minutes of posing. But Infra-red photography is very useful in astronomy as for instance in establishing through a new spectrum band a reasonable certainty of carbon dioxide in the atmosphere of Venus, thus suggesting the possibility of life on that planet. I don't care to live in an atmosphere of carbon dioxide but tastes differ and perhaps Venusians thrive on it.

A Lesson In Photographic Economy

A. L. Hopkins
Sergeant of Police, Redondo Beach

In times of wage cuts, lay-offs, parttime employment and reduced earnings, it is quite possible that the camera enthusiast is prompted to say to himself, "Perhaps I should only use my camera occasionally," resulting in less interest in the hobby and a loss of camera quirks discovered up to that time after a short time.

To the persons coming under the above classification this article is presented humbly with the intention of suggesting a way of getting the most out of the hobby and still consider the monetary side.

From personal experience in the past, the writer has made various trips and in preparing, has taken an abundance of film, shot numerous pictures, with the result that on returning home, several of the pictures thus made would be the outstanding ones. Let us stop for an analysis up to this point. If we had only three or four films available, wouldn't we have aimed our camera more carefully, so to speak? If we knew we couldn't depend heavily on the law of average to give us a few good pictures I am sure, the composition, sun light, adjustment of the camera and the angle of light would take on a greater importance, the inevitable result being a picture showing improvement over the ordinary exposures.

I might cite an incident which made me think along these lines in the past. I had a photographer friend whose pictures to me were works of art when considered from every viewpoint. I secretly strived to try in my small way to duplicate the artistry which was readily recognized in this man's work. We had frequent visits together and finally we both had leisure time when he was to make a trip to the mountains in quest of scenic spots to record on photographic emulsions. I was asked to join him and decided to watch closely the workings of this gentleman of uncanny results with camera. My first real thrill was to find that after traveling several hours distance from home and making preparations for the first exposure, that my friend had but two plate holders containing four cut films, but as the camera was set up I soon discovered that this man went deep into study and concentration. The view to be photographed was considered from various points, small objects moved and sometimes replaced, the sun and its location were critically scanned by this master photographer and he finally decided to wait for an hour till this was more favorable. In short, every possible operation was

"Mission Arches, San Juan Capistrano" *Sergeant A. L. Hopkins*

given much thought, including adjustments on the camera. On returning home, the negatives were developed and four excellent prints made from them, prints such as I had strived for and missed. This trip taught me much, I reasoned with myself and resolved that after all, for improvement in any line, study is essential and certainly my fellow hobbyist had proven that this applies to photography. On reviewing the past, I could recall numerous times when I had taken pictures on trips and obtained average results but yet felt that my pictures lacked that certain something. It was then and there decided that I would follow the tactics of my friend religiously for a time and the results watched with interest. After making a few trips and taking less film, but giving much thought to my subjects, it is needless to say, the results were gratifying, but more important than this was the fact that I was progressing as I studied. I also found that gradually the camera was taken on more trips, thus being available at times when it would have ordinarily been on the shelf at home. I was gradually being instilled with the deepest fascination for all things photographic.

In considering the practical side of this discussion, I found that the camera was taken on more jaunts, fewer negatives shot each trip but with better results and the amount of film used over a period of time was still under what would have been used in old practices.

The illustration of San Juan Capistrano Mission Arches was made on a trip on which only three negatives were taken.

OUR MONTHLY COMPETITION

Our Monthly Competition

H. F. Kells couldn't have offered a better exemplification of our oft reiterated ecomiums on real pictorialism if he had intended to furnish an illustration to the text. His "Cottage by the Willow" is a treat. Without a suspicion of imitation it reminds us in its lyric quality of the work of two distinguished British artist photographers,—Bairstow in certain instances and Roberts in most. Missone should have immortalized the material by a better treatment of sky and by his consummate art in the introduction of just the right sort of figures in exactly the right place. But Kells is to be congratulated on having produced something fine and on showing he is possessed of the wherewith to produce much finer in time to come.

Allan F. Barney with "Son of the Vikings" has done a bold thing boldly. It would be difficult to overdo the praise due him for the noble sweep of line, the perfect placing of masses, and the maintainance of interest in proper place notwithstanding the temptations offered for large distraction. There came very near being two firsts this month Mr. Barney.

F. Y. Sato is to me a source of repeated delights. Perhaps the Japanese idiosyncrasy is one of my pet prejudices but there is such a singing quality to the rendition of these Japanese artists. It undoubtedly was born of the old woodcut which utilized the soft texture and bland color of the paper for a background. Sato is a sensitive poet who is as minute in his placements and forms of expression as Keats should be in language. With unerring poesy he feels just the right values and relative sizes and within the frame of his pictures our visual sense swings in rhythmic lines like the pulsations of fine music.

Jack Hazlehurst made Electra. It is manufactured and a stunt. Startling, not lacking in effectiveness but it leaves me cold. There is, darn it, so much merit in the locating of face to hair and hair to content that it deserves attention and has gotten and will get all it deserves and more but a pretty woman's head and flying hair even so cleverly used do not make a picture. And Jack can make pictures. Has made fine ones which have attracted less comment. How can we blame the Stunt Makers when the critics not only condone but glorify their pranks.

Mrs. Fletcher has again done herself justice. "A Thoroughbred" is not her best,—nothing near that. There is a lack of relief and an unconvincing manipulation of highlighting. The art, which is plainly instinctive, is worthy of Landseer. The handwork, equally palpable, is clumsy and shows a lack of training the more sorry for marring a genuine inspiration.

In the Amateur Class we would commend and blame Jackson J. Rose for a most reprehensible lack of taste. "The Roundup" is very fine as you see it but it came to hand with a cow or two cut in half and a distracting highlight on the left. As in many cases, I took the liberty of rectifying the fault. How good the picture is may be gathered from the fact that the judges accepted it as it was. As these reproductions are to help the general reader by being perfect exemplars occasional retouchings may be condoned.

G. Kellerman's "Majestic Power" pleased the judges sufficiently to get it second place. It is good but the third award, in my mind, beat it immeasurably. The tremendous fall of water is well rendered and the technique is good and that lets it out. It has too much of the postcard view quality to make it what a picture should be.

William E. Wing's "Chains and Buoys" qualifies to being fine. Here is a musical use of the arsis and thesis of lines and lights, masses and shadows. My eyes dwelt on the pattern with delight and what critical faculty may be mine could find no fault. One of the judges complained that the metal did not look iron and heavy enough. Right, no doubt. But a dandy picture.

Ralph Zunzer with "Vents" has added another to the library of such subjects and a good addition, at that. The merits stand confessed and call for no analytic comment. It deserves praise. Zunzer is going to do something of greater originality for he has the stuff therefor.

Roland Calder's "Youth, a Boat, and Sunlight" has enough faults to fill a book but gets across with a human interest and commendable placing that is proof that an artist may defy laws and keep his head. The shadows are too black, the sunlight is too defi-

nite in location, the water is not wet. But may I confess that though these defects are items by which to judge and furnish fruitful material for a critique they do not offend me and on the whole I like the thing?

Finally, I would address myself in personalities to the competitors. To a number who send in,—Oh! terrible things. Do not permit your strangeness in pictorial idioms to deter you from perservering, nor allow repeated failures to ring the bell, discourage you. Whether you know it or not, you are gaining by trying and learning through the intensified interest you get from having an active part. Some of the best Salon contributers made bad prints in their novitiate days. If Dr. Thorek were to tell you what he now thinks of the first print he submitted to **Camera Craft** and the brutal candor of the criticism I gave it, you would be tremendously gratified. Look at the place the Doctor now occupies in the pictorial photographic world.

The young man who outsits his rivals wins the girl and the competitor who persists and works to improve arrives at success. Keep at it, my friends, and let neither the superiority of others nor your own lack of skill weaken your determination to become a winner. I'm watching your work, yes I am. You may be surprised but the fact is that many of you who come in regularly are familiar to me by name. I'm pulling for you. Come on and prove this competition is doing YOU some good.

Suggestions by Request

So many inquiries come to my desk on the matters dealt with below that it is justifiable to take the space to answer them where all may read. Such casual bits of humor as occasional writers allow themselves must be overlooked. We cannot, for instance, make plainer than appears in type that the names are a public acknowledgment of prints received from the men and women who are enumerated. I wonder how many of us are sufficiently interested in the others than ourselves whose names appear. For me the list is very pleasant study. There is fun in watching a name appear month after month in the also rans and then suddenly see it jump into the winning class and stay there.

The question that recurs with the greatest frequency is: "What sort of print is likely to win an award?" Easily answered. The print which shows, first of all, care in the selection and execution. Technique is important. Just any old snap cannot compete with the ambitious workers though snap-shots may be made into pictures by judicious trimming. Second: The print which is of the pictorial order emotionally as well as technically. There must be some appeal other than material interest.

Another frequently repeated inquiry is what are the rules. Frankly there are none, if by rules you mean demands and restrictions. What we call rules for want of a better name are methods of procedure devised for the convenience of the competitors and to make the judging, awarding of prizes, and return of prints possible. We exact no entry blanks, do not require that the competitor be a subscriber, or limit him as to number or size.

We may have preferences but we do not impose them upon you. These preferences are that you do read **Camera Craft**; that you put your class, amateur or advanced on the outside of the package; that you do not mount solid but just tack the corners; and that you pack the prints so they may reach us in perfect condition.

For your own benefit we insist that your name and address be on the back of each and every print; that stamps sufficient to cover be enclosed if you desire them returned; that you write or print your name and address so that we can easily decipher them; and that the prints be black on white.

A suggestion occurs to me that may serve you well. I have noticed that the prints five by seven and larger seem to impress the judges more than small contacts though in several instances tiny vest-pocket prints have won an award. It doesn't cost much to make an enlargement or have one made and in those cases where a small print showed unusual promise and seems to have been overshadowed by larger prints I have requested the maker to send an enlargement for future competitions.

You would be surprised at the number of Salon contributors who acknowledge that such a hint and the help of these competitions has started them on the upward way. That is what the competition is for and the reason for its intensive study in these offices. We are interested in your progress and our pleasure is less in your winning an award than in thinking such an encouragement will be the stimulus for better and better work.

Occasionally we are asked if professionals are eligible. At first we were inclined to exclude them but finding it impossible to know which were and which were not professional, and deciding that the prints before the jury were to be judged on merit irrespective of other factors, we decided to accept all comers. The professionals are not always the best nor the amateurs always the worst. And when a master sends in a picture and wins an award which is reproduced for your benefit, not his, you learn something and see a work of art.

"Cottage by the Willow"

Medal Print
H. F. Kells

ADVANCED COMPETITION

April, 1933

Edward Alenius
Hildreth Atwood
Edward L. Bafford
Allan F. Barney
Baroness Marianne Chiari
Edward L. Cochems
Mrs. A. Compton
Fred E. Crum
Chester Dauerheim
Dr. Lewis K. Devine
Eldon L. Eby
Arthur Emanuel
James Emmett, Jr.
Mrs. Christine B. Fletcher
Dr. H. Goetting
Henry Gratz
Morris Gurrie
Jack Hazlehurst
Lionel Heymann
Dr. C. L. Inman
Harold Johnston
Karl J. Khandalavala
I. M. Kelly
H. F. Kels
L. H. Longwell
M. McGroarty
Agnew Mentseve
R. H. Menz
John Muller
Henry Niemeir
P. O. Olson
Mrs. John O'Neil
Guido Pelletieri
Miss S. Rehmer
P. J. Riley
Anton Roensen
Miss Helen Sanders
F. Y. Sato
Dr. Max Thorek, F.R.P.S.
Harold Unterman
Miss Henriette Vail
Dr. H. C. Wilson
G. C. Woolnough
Jascha Yoel
I. Zacharias

APRIL ADVANCED.

SECOND: *"Son of the Vikings," Allan F. Barney*
THIRD: *"The Samisen Player," F. Y. Sato, A.R.P.S.*
FOURTH: *"Electra," Jack Hazlehurst*
FIFTH: *"A Thoroughbred," Mrs. C. B. Fletcher*

"The Roundup"

Medal Print
Jackson J. Rose

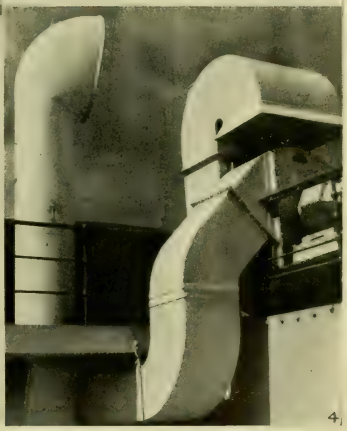
AMATEUR COMPETITION

April, 1933

Dr. P. Hale Anspaker
Mrs. August R. Bastien
R. H. Bauer
Faust H. Boyd
Miss Helen Hammong Cady
Roland Calder
Bernard J. Cassidy
K. Hollis Choy
Miss Margaret B. Clark
Paul D. Cravens
Miss Margaret Day
R. Desme
Miss Jane Everett
John L. Filson
Walter Fink
Mortimer Friedman
Edward L. Gockeler
E. H. Golisch
Walter J. Grunst
Dr. J. Heineman
Miss Sue Iverson
D. E. Jack
William Karsten
Miss Elsie M. Keyser
George Kellerman
Fred G. Korth
J. Ferguson Kreps
Oscar K. Lund
Douglas F. Malcolm
J. W. McManigal
W. H. McCullough
Hifuma Miyamoto
Hans G. Mross
Karl K. Nelson
Glenn C. Noyes
Robert Orton
Maitla A. Petrus
Miss Josephine Ramage
Frank X. Riley
Emily and Karl Romaine
Frak J. Roos, Jr.
Jackson J. Rose
Fred H. Rothstein
N. P. Smith
George M. Stone
Yasuo Suga
Forrest Townley
Mrs. Fannie Trout
Otto Ulman
Robert Watts
Marvin F. Westfall
Charles Willey
William E. Wing
Walter E. Woestman
Alfred Wright
Thomas L. Wright
Ralph Zunser

APRIL

AMATEUR



SECOND: *"Majestic Power," G. Kellerman*
THIRD: *"Chains and Buoys," William E. Wing*
FOURTH: *"Vents," Ralph Zunzer*
FIFTH: *"Youth, a Boat, and Sunlight," Roland Calder*

Under the Editor's Lamp

Photographic Associations

A bad year in business is a bad year for Photographic Trade Organizations. Don't ask me why for my deduction is not complimentary to the acumen of photographers.

When business is bad for the Iron Trades they hold more meetings, become more strongly knit together and seek to find causes, ways of overcoming them, and means of self and common help.

When Bankers come upon dark days they get together once every week, even once every day, and discuss ways and means.

The object of all trade bodies is to accumulate a magazine of information and a wealth of general experience into which each may dip and from which each may take what benefits him most. Never so markedly as in bad times is it impossible for a man to stand alone. The greater his emergency, the darker his outlook, the more he needs help. Never a halp so applicable, never a source so reliable as from his own kind.

This is aimed at Portrait, Commercial, and every other sort of professional photographer, and at Photo Finishers.

If you expect an association to bring the customer to your door, to make your mediocre work acceptable to buyers, to make a businessman of you without an effort on your own part, to conduct your business for you, to reconstruct the world to your taste, you are not eligible for membership and you are impossible to improve.

If an association means to you a place and a way to learn how to do for yourself, a force to minimize evils, a strength for conditional betterment which you individually cannot hope to affect or effect, you are eligible, truly but not yet a valuable addition to the body.

What are you willing to do for the general good? What are you willing to give for the common welfare? What are you willing to sacrifice to aggregate advantage? This common, general, aggregate is the store from which you are to get your advantages.

There is no more in a box than has been put into it. You can get no more out of it than is therein.

This has been a bad year for photographers. For every business. It has been a bad year for you. It has been a very bad year for Photographic Associations. The worse the condition of YOUR association the worse the condition of your industry. The worse your condition. And the longer that condition will last.

Get together, men. If anything needs a licking a thousand of you can lick it. Any one of you can be licked. Too many of you have been licked. Get together.

Why Not?

There seems to be an unreasonable vitality to the contention that when a pictorial photograph transcends what limitations the critic of the moment puts on photography it transgresses, also, and is to be thrown out.

Just why does not appear. Prose writers have waxed poetic without rhyme or rhythm. Poets have created philosophical treatises in rhythmic lines and with rhymes. Yet a well known artist once said in debating this matter with me that "When a photographer makes a picture which plainly shows he has painted with the camera it is not a photograph." To which I replied that "When a painter does a picture in the photographic manner is it to be condemned as photographing with the brush?"

In this age of realism with the latitude and license of angles of view and distortions it would seem that Justice has not only been blindfolded but hog tied and rendered wholly inocuous if the graphic arts are to be differentiated by their mechanism rather than by their products and the merits of those products.

To you pictorial photographers this should be brought home, however: If you choose to make pictures according to the highest ideals of painting there should be none to say you nay, but your work will have to be submitted to that criticism which shall take into consideration the highest ideals of painting art and they shall be judged comparatively with the best of painting, etchings, hand-made, imaginatively conceived pictures.

When you assume the uniform and take up arms of soldiery you must submit to being shot when war makes open season for human lives and men segregate into hostile sides.

This the truly ambitious pictorial photographer is willing to accept. He is preparing and equipping himself, temperamentally and with skill to make pctures. Whatever limitations of time, preparation, talent, skill he may show in his work that work should determine the critic. And if with camera and factory made sensitive materials he succeeds in producing an undeniably fine picture some special honor should go to him for where the painter has surmounted the recalcitrant factors of clumsy hands, unobservant eyes and stubborn colors, the photographer has defied mechanics and made a box with a glass to see and hold the bright spark that on Olympus gleams.

That Camera of Yours

A title in vernacular. To the owner of a camera who has enjoyed photography it is like the name of a poem. That Camera of Yours!

Just a box, black, with a glass at one end and a sensitive to light material at the other. A lever or button to press. Perhaps additional dewdads such as leather bellows, rack and pinion, shutters, rising and falling fronts, a finder or two and what-nots are on your's. But the camera as a camera must be a light tight box with the lens at one end and the sensitive material at the other.

That is the materialistic summary. Just as Man may be defined as an animal of the genus homo, mammalia, having powers of locomotion, digestion, etc., and occasionally of ratiocination.

That Camera! The sweet faced girl standing amidst trees with a streak of sunlight on her hair. You took it in your schooldays. She may be your wife now, or some one else's. But the gossamer thread of youth shines silver in the light of Spring. The pollen of sweet dreams rests velvet soft upon the memories of young experiences. Perhaps this girl became your father's wife. Your mother immortalized on paper for her child to see as she was when her girlish charms were fresh upon her.

A path among trees and a hint of water in the distance. Forty years ago or last week. You trod that way, light of heart and light of foot. There is a wonderful place to swim at the end of the lane. Old man, old man! How much of the past does a glance at this picture awaken within you? Boy! Just last week and next week is another promise.

A baby. There are little shoes and time-stained dresses in the old trunk that show traces of oft shed tears. As the pale rays of sun filter through the attic windows, amid the musty sweetness of the hallowed place under the eaves, there is an old trunk. Memories crowd like myriad ghosts about the corner farthest from the stairway. Dreams. Dreams. Only dreams. But on the bedroom dresser down below that picture! Baby. Your baby. Grown? Married? Dead? Living still on a bit of card.

OH, NOBLER MAN!

How small the soul of us must be we learn
In times of stress when flesh rules over life,
When in the garden all amongst the blooms
Beneath the azure sky where no cloud looms
We seek for storms and causelessly make strife,
Feeding a hellish fire with gold, to see it burn.

Upon the loam of nations decadent
We have been building puny Babels till
They promised to invade the empyrean blue.
Scoffing at God and making Mammon true.
And then came wrath, most potent, to instil
What Babel was and what it means and meant.

Man cannot understand his fellowmen.
We run in circles like confounded ants.
We know not what the day may bring,
The while birds in the sunlit open sing
Nor heed the human shalls and shants.
Poor mortals we; no better now than then.

* * * * *

Oh, Dunghill cock that so defies the day!
The knife all sharpened in the kitchen lies
Close to the hand of an unheeding cook.
His fate is writ and sealed within the book.
Poor cock. A meal is wanted and he dies.
Oh, Nobler Man! What more have you to say?

Selling Points ✦ Points To Sell

By John P. Lyons

When questioned as to the source of inspiration for his great works, Thomas Edison replied that "Inspiration is ninety-nine percent perspiration!" So many camera-journalists sit around waiting for inspiration to hit them in the back, or wherever inspiration hits one. Yes sir, if they were only in the Fiji Islands, or Timbukto, or somewhere, they'd show them. And right at their elbow is tons of saleable magazine and newspaper material. But they pass it by, through lack of imagination, inertia or both. Material does not come to you, one must dig it up and the digging involves work and study.

If you drive an automobile, you've noticed that to fifty, dingy, ill-kept, uninviting filling stations there is one that is run in a business-like, efficient manner. Eager to serve you, grateful for your patronage, excellent equipment, a pleasureable place to fill up. There are trade papers eager to know the story behind that exceptional station. These papers want views of the station, the ethics or philosophy of the proprietor, his ideas of business, in fact anything that might help other filling stations to prosper and improve. And the material is not at all difficult to prepare. The editor will gladly take the bare facts and arrange it to suit his preference. Try your hand at interviewing the successful filling station. Go to your local library, study some of the automobile trade papers and notice what the finished article looks like. Next month we will give you a list of various automobile trade papers.

The same sort of material is wanted on successful battery men, tire dealers, repair service and all the branches and departments catering to the motorist. And particularly, editors want stories of productive advertising stunts. The auto trades men are always doing something original or unique in an advertising way, and stories of their success is snapped up quickly by the trade papers. As an example; not so long ago, I stopped overnight in a small town outside my State. I had driven all day, my car was spattered with mud, I was tired so I left my car overnight in front of the hotel. Next morning I came down to find the windows of the car thoroughly cleeaned and under the wiper an advertising dodger stating "Welcome to our town. We've cleaned your windows for you. Before you leave, drive around and let us fill you up with gas and oil." I drove around for the gas and oil, and several extra copies of the advertising dodger. Arriving home, I spent fifteen minutes writing up this unique advertising stunt. Tires Magazine paid me $4.50 for the article, and a Canadian Trade Journal paid $2.50 for the same article. $7.00 for fifteen minutes work. And you and ecery motorist drives into this sort of editorial material constantly. If you will study the trade papers and what they are using, you will develop the instinct to enable you to recognize salable ideas.

When you drive, get off the crowded, heavily traveled highways. Take to the dirt roads, explore the little known towns and villages. There are scenics and human-interest galore tucked away in these leisurely, old-fashioned communities. There will be plenty room to park, so get down and parade the Main street. Usuaully there will be a junk shop or second hand store that catches all the discards and abandoned things. There will be a jumble of worn, ancient books, albums, old photographs. Things that collectors and connoisseurs would gobble up quickly in the larger cities. Diaries, of no literary value, but printed to please the vanity of some forgotten, important ego. Here you may find a wealth of historical matter, old anecdotes, amusing comparison. The Atlantic Coast States will turn up bound files of old magazines, personal family histories and diaries. The Western States will reveal diaries of pioneers, miners, freighters, early settlers. It is no difficult trick

to weave from these old records of the past. The Sunday Magazine section of most every large newspaper will carry columns of local historical and biographical material. If you will study the type of material used, you will notice they invariably follow a pattern strikingly similar, calling for little original writing, being made up entirely of reprint and review. These historical feature articles are always compiled from records of the past, records available in local libraries or stumbled upon in the junk-shops and, no longer considered important.

Chit Chat About Our ...Friends...

Obitum. Dr. Amasa Day Chaffee

In the death of Dr. Chaffee hundreds of men and women who knew him well and loved him proportionate to their knowledge of him have suffered as only those who know how close photographic ties can be can appreciate. He was in every way a good man. His profession was followed along the highest lines and the extent of it never interfered with his charities. He was an amateur photographer who was accepted amongst artists as one of them and amongst the earlier bromoilists he may be said to have done as much for the medium through which he expressed himself as it did for him. Dates and particulars are for the curious. For us who mourn, his death dominates the hour. To those whom he has left behind our deepest sympathy. We share their bereavement.

Charles Aylett, F.R.P.S.

Artist, master-craftsman, loyal friend, and gentleman. What more could be said to bespeak a man's character. This is the description of Charlie Aylett, erstwhile president of the Photographers' Association of America. As one of the jury at the Chicago, 1933 Exposition he graces that body and it will be added pleasure and distinction to know he had something to say in the acceptance of photographic prints submitted. It will be almost a pleasure to know he had a vote in the rejections.

James M. Caufield

Whenever the National Photographers' Association wanted an exhibit well managed James Caufield was made chairman of the committee dealing therewith. He is a commercial photographer and this should bring balance and new viewpoints to the judging. His standing in the profession will bring the best professional work into the exhibition of the Chicago Fair.

Frank R. Fraprie, F.R.P.S.

One assocites Frank Fraprie so closely with American Photography Magazine and The American Annual that too often his standing as a pictorial photographer is overlooked. In photographic journalism it is difficult to know how much of an editor's interest in his work is artistic and elemosynary and how much is commercial. Frank Fraprie certainly could never have achieved place and results without pure enthusiasm and, as one of the family of American Editors, so to speak, we are happy to know his abilities will be one more assurance of good and just judging.

Obitum: Richard A. Towers

One of the pioneer commercial photographers of San Francisco, Richard A. Towers, well known and as well liked by all that knew him, passed away on March eleventh after an illness of over a year. To his wife and sons our deepest sympathy and condolence in this, their great bereavement.

Requiescat: Mary A. Morton

Laurence B. Morton is known and beloved of all photographers and others who know him. It is therefore with a sympathy bred of this affection for the son that we sincerely share the bereavement with him at the loss of his esteemed mother, Mrs. Mary A. Morton, who at 79 died at her home in this city, March 8th. She was a good woman and one of the sterling pioneers whose exemplary life made the character of true Californians admirable.

Pirie MacDonald, F.R.P.S.

Some men get your best feelings at first meeting and then steadily and increasingly lose out. They do not wear well. Pirie MacDonald is apt to frighten you off when you are introduced as a stranger. He is almost austere in facial conformation and there is a foreboding twinkle in his eyes that warns against affectation or hypocrisy. But how well he does wear! One likes him better and better on closer acquaintance. And he, too, is on the Chicago Exposition Jury, to bring honor to it and do honor to the duties entailed.

F. J. Mortimer, Hon. F.R.P.S.

Goodness! The Royal Photographic Society of Great Britain is well represented on that Chicago, 1933, jury. Five out of six. Eighty-three and one-third percent. All honor to that society. E. J. Mortimer is known over the world for his marine pictures, his able editorship of two British magazines and one annual of pictorial photography. We are not personally acquainted with him but those who are sing his praises with vigor and sincerity.

Dr. E. P. Wightman, F.R.P.S.

The reputation of Dr. Wightman as a chemist needs no telling here. To the pictorialists his work is known and admired. In clubs and associations doing with and for photography he has a high place. As one of the judges in whose hands lies the destiny of prints submitted to the Chicago Exposition we may expect able and fair treatment. In a distinguished group he takes an earned place as a scientist, artist and kindly gentleman.

L. L. Higgason Visits Us

It was a pleasure to meet L. L. Higgason, better known to his friends as Higgy, on his recent visit to this city. This well known photographer has done must to put Asheville, North Carolina, on the photographic map and if an attack of Flu contracted on the train had not dampened his impressions of the coast we might feel assured he should settle in these parts.

Our Own Dr. H. D'Arcy Power

It has been these many years since we, who so meagerly have striven to fill his place, have had the pleasure of personally meeting and conversing. The letters that come at more or less regular intervals are a liberal education in themselves. To our friend in far away Germany this tribute and acknowledgment for what pleasure it may give him as coming no more from us than through us from a host of readers and friends who would say the same if the possibility were at their disposal.

Gus Hofmeister

At the head of the western division of Agfa Ansco, with large matters and a number of responsibilities upon him, Gus retains his simple manner and his sincere smile and stays Gus to his many friends. He has been at the home office for some time and by now is probably back at his San Francisco desk or on the road contacting his customers. Wherever he be goodwill goes with him.

Beware of Foreign Sharks

We are informed that the practice of certain European, so-called salons, of soliciting money for the reproducing of prints sent in good faith to their exhibitions, additional costs for printing a biography, and certain other "Come ons" is still going on. A contemporary asserts that these are no less than swindles for only very small editions are printed and these have no greater circulation than of such copies as are sent to the suckers. It would be well, therefore, when you are approached to demand an acceptable guarantee that the concern is reliable, that its promises will be fulfilled and even to insist on paying when the goods are delivered and not before.

PHOTOGRAPHIC DIGEST

Edited by H. D'Arcy Power, M. D., F. R. P. S.

Copper Chloride as a Bleach for Silver Prints

In the 2nd December number of The Brit. Journ. Phot. Mr. R. B. Wilcock wrote an enthusiastic report on what he says is "an entirely different method (from those in use) of obtaining true sepias." This consists in partially bleaching a **sepia toned** bromide print in copper chloride and hydrochloric acid, and afterwards redeveloping it in normal metol-hydroquinone developer. The formula for the bleaching solution is as follows:—Cupric chloride 240 grs. Hydrochloric acid 1 oz. Water 20 ozs. The brown black so produced is the richest the writer has obtained by any method. "It is entirely free from double tones. Obviously no fixing is necessary, so that after washing the print is ready for drying. Variation of tone is only possible by altering the strength of the solution that controls the bleaching. The formula given may be used at a strength of 1 part to 4 parts of water."

"The usefulness of the formula given does not end with the method just described. As a bleach for complete sulphide toning it is far in advance of Potassium ferrocyanide and Potassium bromide, and for quality of tone competes on equal terms with potassium permanganate and hydrochloric acid. As in the case of the last named solution copper chloride has the effect of clearing away all traces of muddiness from the whites; furthermore a print copper bleached and sulphide toned yields the same rich brown."

Such is the gist of Mr. Wilcock's paper. Its statements are very fully discussed by Mr. R. R. Rawkins in a succeeding number of the same journal and generally confirmed except that he found the whites slightly degraded. (In my trials this was not so). He further writes The method is so good that we (professional) printers welcome it as a stand-by in case we want to alter the existing tone of a sepia toned print and improve its quality. This copper bleach can be applied to black bromide or gaslight prints, followed by redevelopment and will have the effect of intensifying the blacks. Also he states that he found the amidol developer without bromide more rapid and giving better depth than the M. Q. developer.

Mr. Rawkins goes on to discuss Partial bleach methods (and his own rapid toning method previously described in a past number of the Digest) which have only a secondary bearing on the matter in hand. Referring to the matter of degraded whites he writes: — "This degradation of the whites is only noticeable on masked edge prints or white background subjects. Speaking recently to a worker of vast experience in photographic printing, and in the manufacture of papers—a man who is a stickler for correct technique—I was intrigued to hear that in his opinion every toned print was the better for its degraded whites! To which let me say Amen!

I have repeated the work here described and made further investigations that are not complete and will be reported later. This I can say: if you have a poor quality sepia print and you bleach it out with the copper chloride, and after good washing, immerse it in the sulphur bath it will become a rich brown. If in place of a sepia print a black silver print is bleached in the same manner and sulphided the like rich brown image will result. If in the last case a weak copper solution is used and a good step before its action has been completed it be washed and sulphided a much darker and colder brown will result, but there will be a liability to double toning in the half-tones. If a piece of filter paper be wetted with the copper bleach and then moistened with the sulphur bath it will turn the same tint of dark brown as appears upon the prints; it is therefore clear that the new tone is a mixture of copper and silver sulphides. It must be quantitatively determined whether these

are in chemical combination or mechanical mixture, and in the latter case whether the copper sulphide is liable to atmospheric influences, which is rather to be expected as it is a body readily oxidized to sulphate and slightly soluable in water. If the two sulphides are in molecular union the prospects of permanence would be better.

Lastly the copper chloride can be used either as a reducer or intensifier of black prints, in the first case by watching the reduction in a weak solution and checking it by immersion in hypo, in the second by repeating the round of copper bleaching and sulphurizing whereby a copper image is progressively added on to the original silver. Lastly I am of opinion that impure whites have their origin in insufficient fixation that leaves a silver residue, or insufficient washing after the bleaching that leaves copper in the paper, to be precipitated as sulphide.

Experimental Note

At the express invitation of Dr. Power to print such findings as my own experiments may beget permit me to say that in several cases where the above was used a sort of solarization occurred. The silver appeared in all the sheen of the metal, like in a very old bromide print. The Cupric chloride was in perfect condition and of the best; the water distilled and tested with nitrate of silver; the sulphiding conscientiously carried out with a fresh, reliable brand of Sodium sulphide, and every procedure carefully carried through. The silvering of the shadows seemed to be in the nature of a superficial deposit from which it may be concluded that some of the silver dissolved out of the emulsion settled on the print and became some how reduced in one of the solutions. Theoretically silver sulphide upon sulphided silver should not beget this mishap, being homogeneous. Perhaps when and if a similar phenomena actualizes for a more learned chemist the true explanation will be forthcoming. It is imperative that you be told that notwithstanding the discouraging report just given the browns produced by the Wilcock method are beautiful beyond imitation, having not a tinge of yellow and being that rich, true Vandyke brown of deepest hue so beloved of painters.—S.B.

White Marks on Gas-light Papers

I have met with these, and I suppose many others have done the same, and assigned them to defects in the paper emulsion, but a letter from Mr. Godfrey Wilson in the B.J.P. which clears the matter up and places the blame where it belongs, namely, to the user of the paper. Mr. Wilson, finding no solution wrote to the makers of the paper and received the following reply:—

"We thank you for your letter, enclosing prints, and we are sorry to learn of the trouble you have experienced owing to scratch-like markings; but after carefully examining these prints, we would inform you that there is only one way in which these marks can be produced, so far as we are aware, and this is by the emulsion side of the paper coming into contact with the grease-proof material in which it is wrapped, and the trouble may be entirely eliminated by making a point of turning the top sheet of paper with the emulsion side inwards when returning unexposed paper to the grease-proof wrapping."
and this is confirmed by Mr. W. as follows:

The above correctly explains the mystery of the markings, and may serve as a warning to others. In order to test the matter, I purposely wrapped a few sheets of the paper emulsion side outwards in the covering grease-proof paper, and although the sensitive and wrapping surfaces were in contact for only a minute or so the white marks appeared on prints made upon the paper. Sensitive surfaces not brought in contact with the grease-proof paper show no markings.

I also carefully watched the action of a developer on emulsion known to have been in contact with the wrapping, and I then saw that the touched surfaces of the sensitive emulsion were not acted upon by the developer. The solution refused to flow evenly over the prints, hence the white marks on the half-tones and shadow portions of the prints.

READ DR. POWERS' ARTICLE ON STENOPAEIC PHOTOGRAPHY NEXT MONTH

THE AMATEUR & HIS TROUBLES

Conducted by SIGISMUND BLUMANN

The Use of Bromide

There are two errors most amateurs make in the use of bromide. They forget or neglect to use any or they use it unwisely. Here are a few rules that should prove useful. Be generous with bromide in developing negatives and be miserly in its use with prints. In the latter case use only as much as will avert fogging and no more; unless you are striving for a peculiar color or one of those modern browns warning. Bromide is prone to develop mould and should be added to a solution just before use and never incorporated in stock solutions.

Protect Your Hands

The best protection is prevention and the best way to keep your skin from contamination is to use tongs or rubber gloves. I, for one, loathe rubber gloves. I simply cannot work with them. If you will annoint your hands with the following, rubbing it into the skin till dry you may dip your hands into developer or hypo without injury.

Shave about one drachm of paraffine into a wide necked jar in which you have placed six ounces of Stoddards Cleaning solution or Naptha. When the paraffine is dissolved add twenty minims of salad oil and shake. Always shake well before using. If you have cuts or abrasions cover them with surgeons adhesive before applying the above.

Removing Dye Stains

Elmer E. Young states that fresh developer will remove photo water-colors or ink stains from a negative or print. His procedure is to throw the thing to be cleaned into the tray and let the color vanish. A moderate washing thereafter is all that is required. We would add that pyro will not do. Any of the non-staining solutions may serve. The developer is as good as ever and may be used as intended thereafter.

Kodapak as a Negative Protector

Touch the edges of your negatives with any celluloid cement, a very narrow line and not too much cement will make a clean job. Let it get tacky and then squeegee the negative to a sheet of Kodapak by laying it emulsion side down on the material. When thoroughly dry trim and your negative has the protection of a clear, very thin coat of celluloid,—so thin that even in the most extreme enlarging no added diffusion will result and in contact work no effect whatever will ensue. Kodapak is tissue thin celluloid and should not be confused with Cellophane. Moreover, it has the electric quality of inclining to adhere by attraction.

Hairline Borders

With a metal straightedge to protect the emulsion scrape off the gelatine on all four edges of your negative leaving clear-glass, so to speak. Now draw a heavy line with india ink on the bare celluloid just outside the untouched image part. This leaves a clear line all round. Block out the rest of the edging with a brush and india ink or opaque and on printing you will be delighted with a hairline all around the picture. Another way sometimes suggested is by double printing and masking but this entails an unnecessary amount of time and pains expended on something which can be better done in one operation.

Pyrocol for Insect Stings

It has been found that if a bee or other insect sting be covered with a paste made of Pyrocol and glycerine the pain is almost instantly relieved, very little itching follows, and the poison is neutralized in a few minutes. This does not refer to snake and other highly toxic infections. Pyrocol is by no means to be considered as a panacea but it happens to be antiseptic and astringent as well as a Pyro stain remover for the skin.

CLUB NOTES

Forthcoming Exhibitions

18th Hammersmith Hampshire House Photographic Salon, April 28th to May 7th. Closing date April 6th. Address J. Ainger Hall, Hon. Exhibition Sec., 10 Kitson Road, London S. W. 13, England.

10th Midland Salon, May 27th to June 24th. Address, Messrs. Bailey and Tracey, 15 b Cank Street, Leicester, England. Closing date May 6th, 1933.

2nd Philadelphia Salon. May 6th. Address Philip N. Yountz, Curator of Exhibitions, Pennsylvania Museum of Arts, Fairmount, Philadelphia, Penna. Closing date April 21st, 1933.

All American Salon of the Los Angeles Camera Club, Address James S. Lawshe, Salon Director, 604 Standard Oil Building, Los Angeles, California. Closing date May 10th, 1933.

Northern Photographic Exhibition. June 17th to August 20th. Address The Secretary, Northern Photographic Exhibition, Cartwright Memorial Hall, Bradford, Yorks, England. Closing date May 13th, 1933.

Salon Internazionale Fotografia. Postponed from last December to the coming May 20th to June 11th, 1933. Address Guiseppe Ratti, Salon Internazionale di Fotografia Artistica fra Dilettanti, Torino, Italy. Closing date May 20th.

International Professional Exhibition June 15th to July 15th, 1933. Address, International Exhibition, Photos Marion, Markt 1, Carlsbad, Czechoslovakia. Closing date May 20th.

Cardiff Camera Club Annual Salon, June 9th to 24th. Address Mr. G. H. Palmer, Honorary Exhibition Secretary, Cardiff Camera Club, Station Terrace, Cardiff, South Wales. Closing date, May 24th, 1933.

78th Annual Exhibition of the Royal Photographic Society of Great Britain. September 9th to October 7th. Address The Secretary, R.P.S., 35 Russell Square, London, W.C.1, England. Closing date August 11th, 1933.

California Camera Club

At the California Camera Club throughout March was hung a One Man Collection from the hands of Mrs. Christine B. Fletcher. We have long admired the art of Mrs. Fletcher. There is a strength to her landscapes and seascapes and a delicacy to her flower studies that astound one as being at the service of the same person. Not always sure of her photographic idioms and technique she more than compensates for the minor lack by such artistry as raise her pictures above pure photography into the realm of real pictorialism. Perhaps the best and most just praise to be given her is that she seldom appeals to the popular taste or weakens to the trends of the hour but maintains an even and unusually high plane, placing sincerity above a playing for favor and creating in preference to imitating.

To Salon Impressarios

The Austrian Amateur Photographic Society, Brueckengasse 7, Vienna VI, Austria, write us suggesting that secretaries of Salons send entry blanks to their address as comparatively few have advanced this courtesy in the past and many blanks that were received came to late to use.

This surprises us for the Austrian artists have long held an enviable and peculiarly high place on the walls of our exhibitions with work that attracted attention for merit and novelty. We wonder if similar neglect on our part has lost us the opportunity of seeing more of the best pictures of Austria. While this reference is to a particular club it might be well to check up and see if other foreign organizations are not being overlooked. A bad year is apt to discourage secretaries.

NOTES AND COMMENTS

Something New in Filters

The new round Orhtoplan U. V. Rapid Filter on still or cine cameras enables one to get cloud, mountain top, snow and sea pictures with all the effects of graduated filters and without prolonging exposures. These ray-screens are of pale green optical glass, micrometically flat and polished on both sides, and it is claimed they absolutely absorb all ultra violet vibrations. The Photo Utilities, Inc., 152 West 42nd Street, New York, would be pleased to send you further information.

Peko Jr. Cine Projector

Perhaps the lowest priced and certainly one of the best values of projectors offered at this time is the Peko Jr. 16 mm., motor driven cine lantern. It has reversing features for comic effects and may be stopped for stills without injury to the film. All in all there are points to this projector generally found only in much higher priced machines. See your dealer or write or call at Phil Lasher, Limited, 254 Sutter Street, San Francisco.

Speed of Superspeed Pan

Now that the Eastman SS emulsion is available to amateurs in filmpack and roll film form in all the popular sizes the question of relative speed is going to come up frequently. It is our privilege to officially state that SS film is fifty percent faster than Verichrome by average daylight and about three times as fast by artificial light. Several peculiarities will come to notice in this new product when it is publicly offered on April 1. The paper backing will be green instead of red, the film itself is backed with a green dye which dissolves out in the developer leaving a faint green stain which in nowise slows printing, and each carton will contain a small disk of adhesive tape to seal the red window through which numbers usually show. No doubt the direction sheet will tell us how to know when we have turned the film far enough.

Some New Negative Emulsions

Double X Press Plates at 1500 H and D, Infra Red for pictures when there is haze or dull light, Hypersensitive Panchromatic with the almost unbelievable speed of 2500 H and D to daylight and 8000 to white Nitro lamps, and Soft Gradation Panchromatic at 700 H and D for portrait and color separation work are offered to the American market by R. J. Fitzsimons Corporation, 75 Fifth Avenue, New York City. Information on request.

Central Camera Company Bargains

There never was a time when bargains were more keenly sought and there never were such bargains as the Central Camera Company of 230 South Wabash Avenue, Chicago, offers this month. We urge you to see the page of them in this issue to write to department CC-4G for any further information you may desire, though we are certain everything offered is as represented and assure you the Central guarantee safeguards you in any and every transaction.

Defender Veltura

Did you ever enlarge on Veltura? If so you need not read this for you already know all we can say of it. If it be new to you convert yourself to it promptly. Every time you turn out a batch of enlargements you are missing a peculiar pleasure. Prints on Veltura sing. Let Defender Photo Supply Company, Inc., Rochester, N. Y., tell you more about this product and others they produce.

Photographs on China Tiles

A portrait on a monument that is proof against sun, wind or the elements generally, pictures on porcelain for home decorations or jewelry and miniatures on real china have long been in demand but not available. The Abendroth Studios, 7008 South Paulina Street, Chicago, offer such service to the profession and the public. Their work is said to be of the best.

Charles H. Huesgen and Henry Herbert

Herbert and Huesgen Silver Anniversary

Away back on March 9th of the year 1908 Henry Herbert, erstwhile President of the New York Photographic Dealers' Association and Charles H. Huesgen, founder of the Photographic Dealers' Association of the United States decided to share issues and opened a store in a very modest way at 311 Madison Avenue.

From the small basement store, — and basement stores were not uncommon then, —the business has grown to proportions which fill an entire building of six floors and basement on one of the busiest and highest class arteries of the world's metropolis. At this time sixty-five persons constitute the active force and they work in surroundings that make business a pleasure. Probably no finer fitments and fixtures exist in any American shop and the offices represent the best of taste and the most liberal spirit in furnishings.

As a measure of Herbert and Huesgen's standing in the trade one needs but mention that they are the sole American agents for the famous Dallmeyer lenses, Ihagee cameras, Heyde Exposure and Distance Meters, Lifa Recticolor Filters, Seltona Papers and numerous other outstanding items. Their trading covers the United States and their reputation is worldwide.

To celebrate its twenty-fifth year the firm decided to make it a gala occosion for its customers by offering such bargains as will make the birthday long remembered. Unheard of prices will prevail and the usual Herbert and Huesgen integrity may be relied upon. They know only the right way of doing business.

Send them your congratulations and give them and yourself a birthday gift by availing yourself of the opportunity to buy what you need.

The Zeiss Contax

Much has been said before this of the latest novelty from Carl Zeiss and more will be said as the Contax camera becomes better known. There is so much to tell about it that beginning is difficult. Perhaps it were best to write for detailed information. Know at this time that each Contax carries with it a guaranty and insurance certificate giving protection against loss from fire and theft. Not a negligible factor. Address Carl Zeiss, Inc., 485 Fifth Avenue, New York.

Helen Nield

We recall the time when Miss Nield first undertook to offer her abilities to the trade. She had been doing oil coloring of photographs partly for pleasure and partly for a few professionals who admired her work and had found it pleased the customer. After some years of this service as a business she has build up her clientele and improved the already good work. For Oil Coloring of commercial or portrait photographs write or telephone Miss Helen A. Nield, 2700 Webster Street, Berkeley. Phone BErkeley 8236M.

Herbert G. Salzgeber

Hammer Plates are internationally known and esteemed and the name Salzgeber is almost synonymous with that of Hammer. Herbert, the son of a father who eats, sleeps and lives photographic negative materials is on the coast in the interests of his firm and its general line but more especially to promote a better knowledge of new products. Hammer is now making safety base film in all the professional sizes and amateur sizes are promised in the near future. The new technical emulsions are appealing to photo engravers and the graphic arts. We enjoyed meeting Mr. Salzgeber, Jr., on his own account and on account of the enlightenment he gave us on Hammer products of which we know nothing hitherto.

Rabinovitch of New York

To speak of Rabinovitch as of New York is like localizing Cezanne. He has impressed his art upon the world and in his own way is keeping the place so made, the while he holds for photography itself the acceptance as one of the fine arts. His portraits are portraits, not mechanical enumerations of features. And we would call attention to the fact that it is now possible to study under the master at his Studio School at 142 West 57th Street, New York. It is a One Man School in a One Man Studio where students get the benefit of direct instruction and direct example. You should do well to write for a prospectus.

The Australia Handbook

To most of our readers Australia is but a place in the antipodes, or one of the charming spots on earth to visit some day. To those who have lived there and especially to those who are living there it is a very immediate and real continent, not merely entirely surrounded by water but containing within its area men and women of affairs, social activities, world-important functions. From Australia, for Australians whether resident of erstwhile residents, comes a book containing views of places and portraits of men, beautifully printed and well written. It seems to be a monthly publication but the copy we have is the last Christmas issue. To tell of Monte Luke is to suggest fine photography. The illustrations are by our friend, no less. In her choice of illustrator, in her ability as a writer and for her careful editing we would most highly and sincerely commend Violet A. Roche.

Filmo Projectors

If you haven't seen the Filmo M and J. L. Projectors make it your business to do so now. To our mind the former is astounding at the price and the latter quite professional in built and advantages. Bell and Howell have the reputation for knowing what makes a Motion Picture machine, camera or projector all that it should be and in these models they have more than maintained their reputation. Send for printed matter to Bell and Howell, 1846 Larchmont Avenue, Chicago, Illinois.

Ley Home Portrait Tripod

Home Portraiture is becoming a very important part of professional practice and in its pursuit efficient and portable accessories are essential. The Ley Improved Home Portrait Tripod is now equipped without extra charge with a locking arrangement on clamps and collars. A tripod that not only serves well but looks dignified. Write Ley Photolite Company, 1627 Carmen Avenue, Chicago, Illinois, for particulars.

Transparent NuAce Corners

NuAce Corner addicts and many who should become so are informed that they may now be had in transparent cellulose. This will be good news not only to photographers but to stamp collectors. We can say from personal experience that NuAce Corners are right in every way. They are true to angle, the glue sticks, the designs are beautiful and add to the prints instead of detracting and distracting. The transparent variety now offered cost the same as others, ten cents a packet, but come packed 80 instead of 100. Buy them from your dealer or write Ace Art Company, Reading, Mass.

San Francisco Camera Exchange

There are some wonderful bargains in Cine cameras at the little shop at 88 Third Street, San Francisco, and every bargain carries an unqualified guarantee to be as represented or money back. Also, the stock of new and high grade cameras and supplies will astound the visitor. Herb Luhn at 88 Third Street, San Francisco.

New Vertical Enlarger

And now a Vertical Enlarging Unity which you may use with your own camera that sells for an even ten dollars. It is called the Master-Bilt and is offered by Harold Francke, 2308 South Howell Avenue, Milwaukee, Wis. It might be just what you need. Write the makers and find out.

Ellis Tripod Tilter

A device which enables the camerist to tilt his camera in any direction, to use it perpendicularly, and which weighs less than two pounds though strong enough to safely carry a 20 pound viewbox, selling at $3.75 is what is offered by Phil Lasher, Ltd., 254 Sutter Street, San Francisco, to the trade and through the dealers to the public. This adds one more unit of salable merchandise to a most complete line. See the Ellis Tripod Tilter at your dealer's or write or call on Phil Lasher at the above address.

Another Use for Holliston

Pasting over the back of a frame to keep dust from pictures is an old device and generally a piece of wrapping paper is used for the purpose. This is rather inelegant and excludes must and mould poorly. Try a sheet of gray Holliston Photo Cloth and see how enhanced the job will be. The texture keeps out dust and air and must and mould most effectively.

Agfa Color Plates

So much extra speed has been built into the Agfa Color Plates that it is now feasible to make exposures by Photo Flood bulbs. Nor does this form of illumination affect the color renderings. You can get Agfa Color Plates in the desired sizes and fresh at your dealer. If not, write the Agfa Ansco Corporation, Binghamton, N. Y.

OUR BOOK SHELVES

Conducted by G. A. Young

News Photography, by Jack Price. Published by Industries Publishing Co. of New York. 174 pages, cloth bound, $2.00.

The author of this very practical and interesting book was chief staff photographer for the New York "Morning World" and also served as a photographer in the World War. His extensive experience adds much weight to what he has to say. In the first half of the book a chapter is devoted to describing in detail just how the news photographer carries out each of the various types of assignments that fall to his lot. Thus there are chapters on court Trials, Fires, Wrecks, Murder Mysteries, Sports, etc. An important feature from the amateur's standpoint is that in each case the author is careful to point out the part that the amateur can play in covering that type of news. In addition there is a special chapter devoted to "The Amateur and News Photography."

The second half of the volume describes the types of camera used in the work including the "Candid" cameras such as the Leica and Contax; Use of the Photo Flash bulbs; the synchronized Speed Gun; and the details of darkroom technique as applied to news photography.

The book as a whole is a tremendously interesting insight into the life practices of the news photographer which have heretofore remained pretty much of a mystery.

The Japan Photographic Annual. Published by the Asahi Shimbun Pub. Co., of Tokio. Paper covers, price $4.00.

This volume contains over 150 pictures all by Japanese workers. It is evident that the modern movement has reached Japan to some extent, but that it is not yet as widespread in its effect as in this country. The reproduction quality is somewhat better than in previous issues but still falls short of the perfection we would like to see in all annuals.

CAMERA CRAFT

REG. U. S. PAT. OFFICE

She's Mine — *Francis Newton*

VOL. XL NO. 5 PRICE 20c

FOUNDED 1900

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CAMERA CRAFT

A Photographic Monthly

SIGISMUND BLUMANN, F.R.P.S., EDITOR

Claus Spreckels Building, San Francisco, California

FOUNDED MAY 1900

Vol. XL MAY, 1933 No. 5

Cameralogues

SIGISMUND BLUMANN

(Illustrated by the Author)

Of Travelogues there have been almost a sufficiency. These have featured such extraordinary views as highly trained men with money to spend for a future exploitation purpose were able to make or get. It is the present purpose to take my readers through the National Parks of the Pacific Coast with such cameras as they are likely to own and with these cameras to take such pictures as they would take. Better writers, more experienced travelers might do the job more ably and more formally. It is my particular intention to have these outings intimate and simple.

When my family and I go into the open places we leave our city clothes at home and, if we dared, should live like a hobo. To a degree we achieve a close approach to the ways of the irresponsible nomad. Let him who wills dress in Plus Fours and white shoes, put on his swallowtail coat and fine linen to prance under the ridicule of Yosemite Falls which in its magnificence ignores human frailties through the ages. Let the society climber parade the paths of the Sequoias and the trails (the easy ones accessible by auto) in tailor-made outing suits and enameled high-boots. We put on apparel worn out and to be discharged when the season is over and those ancient monarchs of the groves, those massive walls of stone having seen generations come and go hold us not in contempt.

You and I, therefore, dear reader are going to hike as hikers should with a camera slung over the shoulder and pocket full of films. We are going to live the simple life. The life appropriate to the scenery. We shall go afoot where only our legs could take us and find what only one afoot can find,—the glory that is God's expressed in infinite forms of almost infinite endurance.

Perhaps there may be some detours, side-trips, deviations, deductions and fanciful flights by the way. The camera made us keenly observant of deeper beauty and the sense of beauty has enlivened our imaginations. Perhaps we shall, through the coming months,

again enjoy one another's company as many of you were kind enough to say you enjoyed last year's Photographic Pictorial Devices Rambles.

A man may be condoned offering his wife and daughter the same courtesies he accords others and so you will pardon my confessing the illustrations are a sort of family affair. Mrs. Blumann took some of the pictures. My eldest took others. And they did better than I who should have done best. My striving for pictorial material sometimes misguided me past the things they saw without my too definite objectives.

Here and there I shall be impelled to enthuse over the efficiency and invariable courtesy and helpfulness of the Park Officials and Rangers. I am all for them. I want to carry over by reiteration and emphasis how much we all owe them. A debt we cannot repay and for which they are inadequately compensated by the government. Because Nature is so alluring to those susceptible to her charms and because men so peculiarly sensitive are of the best the National Parks are manned by the finest type of men. That is our good fortune and for what pleasure it may give them these words shall be offered by one who is appreciative and grateful.

SEQUOIA NATIONAL PARK
VIRGIN COUNTRY FOR THE CAMERAIST AND CAMERA

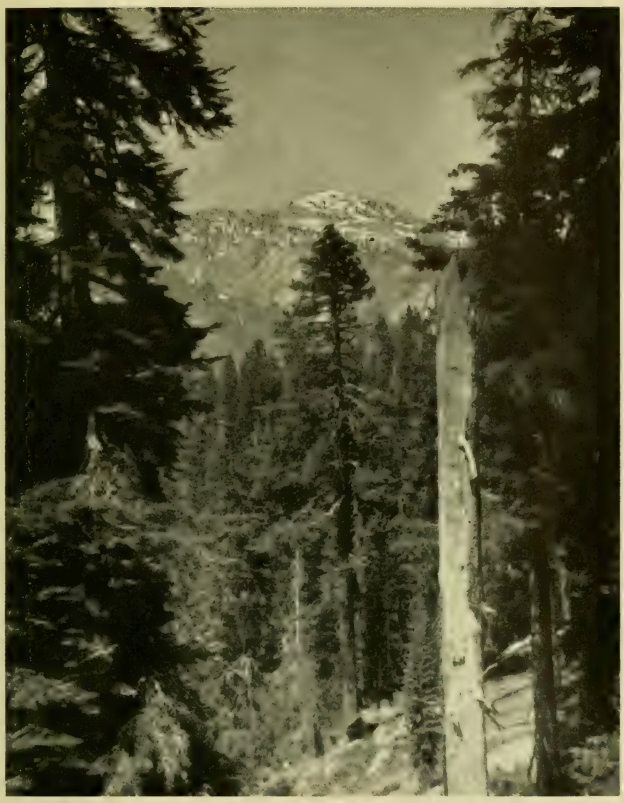
SIGISMUND BLUMANN

(Illustrated by Miss Ethel and Mr. and Mrs. Sigismund Blumann)

We pay taxes with a protest and take every opportunity for grumbling and growling at our Federal Government. God wots there is sufficient reason. But for the many great and grand things our country provides and maintains we have so little appreciation. And God wots, also, the redeeming facts are needed. This lack of thankfulness is due, mainly, to our ignorance of what and where the things of which we speak are to be found.

If an admission fee of ten dollars per person were charged to enter the Yosemite Valley or the Giant Forest of the Sequoia National Park most of us should willingly pay it. Yet the fee is only one dollar per automobile. You would pay a dollar to see a motion picture of either place. In the Sequoia area there is so much material for what most would interest our readers that if one good picture is worth a dime, a week's sojourn is likely to accrue fifty dollars value. In certain spots one needs but to turn slightly and shoot in each new direction to achieve a dozen pictures.

One takes train to Exeter. A charming little city in the heart of orange and semi-tropical fruit country. A comfortable stage and an interesting driver await at the station. This driver is worth a few lines and more than that in the thanks of those whom he cheers. He is willing, nay desirous of being helpful. Takes your luggage with



Mount Silliman
From the Alta Trail

As one toils along and up the Alta Trail it is not Alta Peak that seems the goal but Mount Silliman; its dazzling snow-capped peak vivid against a field of azure.

The Dining Lodge

Stephen T. Mather Placque

a joke and smile and starts on the way promptly. It is a glorious way. Miles and miles of exalting vistas. The road is perfect and winds up and up and still up the sides of the mountains, passes the workshop where an enterprising craftsman, who loves Nature and the wood from which he makes the redwood souvenirs you will buy sooner or later, is seen at the lathe under a roof with no walls, up and still up with the world opening before you. You look over the preliminary ranges of the Sierra and see the everlasting snows on distant peaks, you shudder deliciously as you look down on abysses, and somehow your chauffeur's jokes seem small and out of place. And then you are at Ash Mountain. The Rangers' headquarters where it is desired to state as to whether you carry dogs, cats, or firearms. The Ranger smiles cordially and hands you a book of the Park with maps and descriptions: a valuable book in itself.

Before telling of the beauties of the Sequoia Park it might be said that this is your park, with trees as tall as a skyscraper and flower-spangled meadowlands, streams and waterfalls, lakes and snowcapped mountains, and that the highways are of the most modern sort, engineered as might be expected of Army Engineers, the trails carefully kept and marked, and conveniences kept immaculately clean at comfortable locations.

We arrived at the camp, Camp Kaweah, about noon. Having left San Francisco the night before we were able to sleep en route

The Dining Lodge
from the Foot of the Hill

and took stage at Exeter in the early morning. Camp Kaweah is for those who choose to live as at home,—with differences. The bungalows are well built and with windows enough to let in all the fine air or closed to keep out the cool of night. They house the winter visitors so you may know they serve through the year. Beds and furnishings are supplied and there is an outdoor kitchen with a little stove, just too cute for anything, but a wonder for heating quickly and for using the wood and bark one can pick up nearby. There are meager utensils and we were happy in feeling that what we did without was part of the peculiar pleasure of camping.

Best of all, everyone officially employed or connected is cheerful. There is a genuine atmosphere of welcome. At the Lodge where we ate our first meal the manager greeted us, the hostess conversed naturally and intelligently with us, as might be expected from a college woman who taught High School when not in this way earning her vacation, and the waitress, another educated girl, was competent, cheerful and wholly lovely. The food was of the best, the service perfect, and we had a ravenous appetite. One has that sort of appetite in the high, wide places amongst trees and mountains.

Dinner over we returned to our own cabin and set things to right. Then a jaunt to the Store for provisions. Oh! I am going to be a splendid press agent for the National Parks of these here United States. That store was a dream. The freshest and best of everything from a five cent can of condensed milk to a rack of lamb, from a tin cup to a canopy swing, from a stick of one cent gum to a box of the choicest oranges. AND at city prices. We drank better milk than we get at home. The men employed to serve were glad to see us, glad to serve us, and helped us in selecting. How well they chose the melons for us is remembered. We lived well.

Not the least part of the pleasure of shopping was the company of the deer, of whom we shall speak again and again at various times, who accompanied us to the very edge of the deepwood and waited us on our return. A market basket spelt food to them. If much of their fondness for our company was based on eats we should not cavil for visitors come and go, each season bringing strange faces. We are no truer to them than they to us. If we come successive years it is not particularly for their company. Perhaps this casualness is but reciprocity of emotions in kind.

On the way back with a filled market-basket we passed the Rangers' Station and stopped to chat and asked advice as to trails and distances. They are just right, these Rangers. Fine young fellows with a bright outlook on life and a desire to be taken as friends. They need such a frame of mind for they receive most inadequate remunerating for the work they do and the standards they represent. I am all for the Ranger. It is an almost invariable rule that from the employes you can judge the character of the employer. This is the highest praise for the superintendents of these Peoples Playgrounds. They must be fine men. They are.

MAY

Clarence R. Wylie, Jr.

I'm weary of men. I'm tired of the throng
Of humans that cruelly holds me, enfolds me,
And keeps me away from the place I belong,
As like to its pattern of fool's-gold it moulds me.

For here in the city my heart is aching,
My heart is attuned to the great waves breaking
Over the beach where the wet sands glisten,
Where the seagulls scream and the grey rocks listen.

Suggestions In Portraiture Technique

THOMAS SOUTHWORTH

(Continued from the April issue)

At this point, I'd like to anticipate a question some reader might want to ask. This question might take this form:—"Instead of holding back so much illumination with diffusants of sufficient density to reduce the light scale to the degree necessary by the proposed test, why not throw into the shadows sufficient auxiliary illumination, not alone to balance the scale but to shorten the exposure." The answer is, this does not work satisfactorily. If one could confine this auxiliary illumination to the darker objects, all might be well, but, obviously, the highlights are, too influenced by it, and while there is and can be a much closer approach to "Light Balance"—i.e., a more pleasing relationship of lights and shadows, little if anything has been accomplished in the matter of reducing or balancing the "Scale of Light". Using color-blind emulsions, this proposal would have a much better chance of success for the reason that such emulsions will stand for more punishment, more abuse, because of their lower sensitiveness to facial highlights; with Pans, the nail must be hit almost square on the head in every point of technique, Balance of Light; Reduced Scale of Light; Perfect Exposure; and, Perfect Development. Oh! it may sound awful and well nigh unattainable, but such is not the case. A procedure I would offer some earnest reader would be, first, to make the test for Scale. I'm presuming Pan material is used. Take a man or woman with black coat or dress, make an exposure with what you have been using and as you have used it. Give what you think is correct exposure. Then make another exposure with half the time. Develop (don't over develop) and make comparisons. You will probably find that the shorter timed negative has a finer facial quality—better separation of lights—than the "correctly" timed one, but, the drapery is probably very short in detail. The "correctly" timed negative may register rather satisfactory drapery detail, but there is a general merging of the facial lights. Both negatives prove the same thing. The Scale is off. Diffusion is the only remedy. If, to avoid prolonging necessary exposure, the idea occurs to you to bring in additional similar light units spread over a greater area; I would remind you that the Scale will remain the same; there will be a better atmospheric effect in all probability, but the key is unchanged. There will be a more harmonious relationship of highlights and shadows but still you won't get a 100% rating on submitting the result to David Edmondson.

When a man undertakes to build a garage; probably the first thing he figures on is the width of his car to make certain it will pass through the door. Why then should not a photographer's first concern be, especially with a new negative material, to first find its capacity and NOT try to drive into an emulsion a range of light tones for which it hasn't the capacity.

I leave this subject with just a few remarks about the Reflector. At last, I have secured the Reflector I've wanted. This is designed to work frontal, NOT at the side, as usually placed. Who of us haven't felt disposed to become a little sarcastic when some customer, on first inspecting their proofs, have remarked, "Oh! but I don't have those deep lines in my face" and we have felt like saying, "Certainly not, some mysterious imp slipped in my dark room where the negatives were drying and etched them in when my back was turned. The customer was right. We have been wrong. Rarely, except under the photographer's lighting, does the lines of the human face receive so little illumination. The fact that the main light is thrown on the face more or less from one side and shot back from the other is no proof that the lines have received any treatment whatever.

Only frontal illumination can adequately and successfully cope with the illumination of facial lines. Any photographer who has to spend more time loading lead into the shadows of the face than he spends in the highlight areas is, on the face of it, under illuminating the facial depressions; hence, my reflected light must come from as near the same point as the eye of the camera to get light into these lines. But it is no easy matter to conveniently arrange to have the reflected light come from this source. My reflector is about 36" square covered with lead foil which comes around the films.

This is projected from a standard on a long horizontal arm so that I can shoot under it. The standard supporting is placed on the extreme opposite side of sitter from light. The reflector is laying at one end against light, at an angle, and the pick-up from this point is most effective. No small factoral advantage is the absence of interference of approach towards the sitter either from the front or shadow side. The lower edge of reflector is tiltable and high enough not to interfere with my advance or observation of the sitter. A factor which plays a convenient part in this scheme is that I try to have the sitter's face little lower than my own, for which (and other) reasons, I make bust figures from standing positions, using, for this purpose, a rather large but not too high-backed heavily upholstered living room chair in front of sitter. This procedure has more than obvious advantages. The camera, of course, is also about as high as my and the sitter's face.

Just a paragraph or two about lens and possibly projection lens work and, a pet paper formula, and I'll dismiss myself.

I believe that there is no less excuse for the photographer neglecting to standardize his processes of technique than those of other trades or professions. For example. Why should a photographer have to concern himself about the exposure he must give DURING the making of a sitting? With a Light of known strength, or controllable strength, this should, of course, be predetermined. With my Flashlight of 2/3 rds. grain Victor-Normal I KNOW that during the instantaneous action of my 3½" Packard shutter and my Lens at F8, I shall get a correctly timed negative on Eastman Portrait Pan films. This illumination passes through two pieces of china silk separated from each other about 1" and about 12" or 14" in advance of the powder. My developing of the exposure is just as mechanical, as I see nothing during this process until the negative is ready to remove from the fixing bath. D 76 (Fine Grain Developer) is kept up to strength and bulk merely by replacing that displaced with films and hangers passing through it; heaping this renewal, so that when plate glass cover is placed, this 3 gallon tank is just the same as corked up. I have developed as low as 48 up to 80 degrees and at official times always get uniformity of results. I rely on my personal efforts with the sitter to make my pictures bring them back for more. My several lightings are more or less standardized, and I hesitate not to stress the advantages of hair-lighting I can give them with the aid of the 6 Photo-Flood lamps synchronizing and flashing with the same bulb action as the powder is fired. In this town, like most others of any size, the average studio makes all too many wooden pictures. I'm willing to go to any length to get away from that, and I here and now urge any interested reader to stop at no length designed to "trick" his sitters. For the grown folks, nothing is better than an accomplice qualified with the knack of unconsciously making the sitter believe that everything is not yet ready for the sitting. With little folks, if not too young, nothing beats a portable stand with small table top adjustable for elevation, and a container for toys suspended on side next to oneself, and building blocks or balancing an elephant on top of a goose. WITHOUT, if possible, paying any attention or speaking directly to the sitter. This the mother can often do better than yourself. It depends on the sitter. Those quiet, placid, thoughtful inquisite expressions give more lasting satisfaction and plseasure than the "Smile for mama" regulation stuff.

Then, I have a friend,—one of the biggest of us in the United States—who made the rule for himself to examine his focus after every shot. I don't have to do this, and therefore I won't. I sometimes make as many as a dozen shots with but one focus examination. I don't care if the child does move forward or backward a bit, I have fully 24" to 30" of good focal depth, which F8 gives one, and that unexpected lurch forward, which under ordinary procedure

with a shallow depth of focus would have to be passed up, is, maybe, the kingpin of the whole bunch of shots. Too bad, when a photographer is restricted to F4 or at most F5.6.

My old time 3B Dallmeyer has a diffusing arrangement on the extreme back. If I unscrew this seven revolutions, (that's all I may) I get a beautiful soft focus, provided I don't stop down. To secure this or approximately the same effect at F8, I improvised a device to increase this separation to about double the capacity the maker's provided for, so that when used at F8 I not alone secure F8 depth of focus but get off that etching sharpness of definition I otherwise would have to accept at such a diaphragm. Used in this manner, I have approximately half an inch or maybe 5/8" separation. It will be noticed that I have about gone the limit of standardization and this is correct; leaving me all my faculties available for making something for my sitters with the end in view of having them say that I made the best picture of them they ever had made. This effort CANNOT be standardized, and since it is worthy of all any man has, I make no apologies for my efforts to eliminate interferences of technique which can be so easily predetermined and disposed of through the old method of trial and error.

Then, I don't hesitate to use the etching knife on my negatives. And since I use condensers with a 1000 watt lamp with concave mirror and frequently with but one sheet of fine ground glass diffusant on negative side of condensers with negative well separated to avoid focusing on grain of ground glass as well as negative. I overcome the roughness of etching by touching over the etched areas with a fine brush applying Nepera Waxing Solution, doping the back of negative and retouching on that side and, sometimes, a little on undoped front side. My negatives are half five-seven. Projecting such negatives developed with official time for D76, and using my 3B Dallmeyer with seven revolutions of diffusion, I get beautiful effects of focus with invisible (diffused) retouching. Projecting to 8x10, chiefly, and on Athena (CONTACT) P, exposure of around 30 seconds will be about the average. To secure just a little more sharpness of definition, stopping projection lens to F4, in preference to decreasing diffusion, will almost always give me all I could hope for. Further stopping will result in a closer approach to the usual run of enlarged prints.

Now, a little print-developer formula for those interested in getting away from the usual colder tones of direct development.

A. Water 32 ozs., Bi-sulphite Soda 70 grains, Sulphite Soda 8 oz., Pyro 1 oz.

B. Water 32 ozs., Carbonate Soda 1¼ oz.

C. Water 100 ozs., Bromide 1 oz.

For use. 4 oz. each A and B, 8 oz. water, 1 oz. of C. Use at about 70. Develop in not less than 1½ minutes, nor more than 2½

minutes. Increase or decrease of contrast effectively brought about by variations of timing or bromide quantities. Former preferred.

Most pleasing tones are secured on Ivory or Buff stocks.

Lightning Speed Emulsions

HERBERT BRENNON

If any one emulsion were the best for all purposes there should be only one on the market. That special sensitizations are for particular uses has long been known to the profession but since manufacturers are placing panchromatic, superspeed, and superspeed panchromatic negative materials on the market in amateur sizes and in roll-film and film-pack forms it becomes necessary to tell the layman something about these exceedingly technical principles. To show when and how they are to be utilized and to warn against using wrongly.

Pan emulsions are not better than colorblind ones always. There are instances when the latter are to be preferred. Exceedingly fast emulsions are not better than slower products where speed is not required. In fact very slow emulsions are to be preferred for certain work.

The faster the negative material, especially the more sensitive it be to red, the more care is essential in handling during exposure and in the darkroom. Superspeed pan is to ordinary film as a razor blade is to a butter-knife. Not an apt simili but expressive.

Let us consider this color sensitivity. As panchromatic products in ordinary daylight are faster only in proportion to the yellow and red portion of the spectrum of full light their relative speed as compared to color-blind emulsions is not so much greater. If, now, we put a yellow filter over the lens we slow the ordinary film from two to four, eight, or whatever the filter factor be but we bring the lighting right into the efficiency district of the pan emulsion and pan may be many times faster than ordinary.

Thus, Eastman Super Speed Panchromatic film is fifty percent faster than Verichrome by daylight for about that percentage of the complete light is in the semi or non-actinic region of the spectrum to which Verichrome is only partially sensitized but to which Pan is very sensitive indeed. When we use artificial light we find Pan to be three times faster than the semi-hypersensitized emulsions because average artificial light sources are deficient in the violet rays (to which the ordinary films respond) and considerably richer in the

red and (to which the pan emulsions respond most promptly) and we realize what constitutes relative emulsion speeds in an effectual way.

It follows, therefore, that if we use panchromatic material by daylight we are gaining only about twenty or thirty percent of the efficiency built into them. Whereas if we put on a filter we not alone increase the relative speed under identical conditions but get color values in the negative which will give us true rendering in the final print.

We may make another deduction at this point. The density of the filter used should be determined by the nature of the light. A yellow light is in itself a filter and its degree of reddishness or yellowness should be taken into consideration. A K 2 may be right for daylight exposures but the same subject by artificial light may call for only a K 1 and I know of cases where sunset made filters wholly unnecessary.

The amateur working more or less experimentally will find some of his exposures result in weird effects. Faces with unnatural values. His skies will be elaborate with snowy clouds but they will be floating in a sky of midnight black. That is called overcorrection and the cause is too much light filtering.

All of which may terrify the amateur but should not, for all he needs consider is whether there are colors in his subject which do not register on the emulsions with which he has been working, but which do register on these newer products,—and whether he wants them to register.

The great gain to the lay user will be in the lengthening of his days at both ends. SS Pan starts the day at least two hours earlier and carries it along at least two hours later. This is not exaggerated but very conservative. Also, when discretion has come to the user, he will find he is getting fewer negatives with solid black shadows where eyes should be. That woodland scenes will show that there is light under the tress. That the beautiful grain in woods of various sorts can be photographed by the amateur. And that in copying paintings, lithographs and colored pictures of any sort the reds do not appear in the print as black, the yellows and greens as dark gray, nor the blue as white.

The pictorialist will be delighted at the aerial perspective and the true values he can achieve.

The development of highly sensitized (for color and speed) negatives demands that they be started in absolute darkness and that only after four or five minutes in the solution may a safe green light be used. It is as yet not within my knowledge to say how the marketed desensitizers work on the latest emulsions. The interaction of dyes is as devious and marvelous as all new chemical phenoemena. As time goes on and we all become as familiar with the new prod-

ucts as we were and are with the old we shall work with them with equal ease and facility.

Summarizing: Use panchromatic emulsions when you want panchromatic effects and when the subject presents a need for color differentiations. Use the ultra speed emulsions when you need speed. In a word, why use a sunshade in the evening or a hundred horse power crane to lift a baby buggy.

On the other hand do not hope to shield your eyes from the glare of the noonday sun with a sheet of glass or try to lift a locomotive with a fish line and reel.

Learn to discriminate, use your cultivated judgment. Adopt the results of progress to the full and insist on the fastest and most color sensitive material you can get when speed and sensitivity to color is what you want.

Pictures in Sonoma and Napa Valleys

I. C. Adams

(Illustrated by the Author)

Amateur photographers in large cities generally look for such pictures as they can find in their own localities or travel far to search for them. California offers so many heroic places for the ambitious camerist that much fine material, albeit modest in appeal, is overlooked or passed with contemptuous neglect.

To the photographic minded residents or visitors of the San Francisco bay cities who are looking for a good one-day trip and a rich harvest of pictures there is the wealth of landscape and historical subject matter of the Sonoma and Napa Valley. The two counties named are contiguous, they resemble one another so closely, what differences may exist blend so imperceptively that they might as well be considered as one. California's early history moved in these parts.

The object of this article is less explanatory than stimulative. I shall devote the space to telling of the points of interest and hope the reader may be tempted to come and see for himself.

The charming little city of St. Helena is about ten miles from the base of the mountain of the same name. Probably some of the best wines for which California was famed before legislation damned an industry and an esthetic indulgence came from this immediate place. Just after leaving the environs of the city you will see the Graystone Wine Cellar, which at the time it was built was the largest in the world. Large underground caverns rivalling and perhaps excelling the famous wine-caves of the Rhine are now the storage place for empty tuns.

Following the road the next place to attract the eye is the old Bale Mill which was built in 1846-1847 for the early settlers to have their grain made into meal. You will note it antedates the discovery of gold in California. Mrs. W. W. Lyman deeded this historical landmark with quite a darge territory of surrounding land to the Native Sons of the Golden West and they have restored it and maintain it.

About a mile along the same highway will be seen an old, dilapidated and melancholy house built in 1848 by Captain Tucker, one of the earliest of the settlers. Deserted homes and ruins are generally fine subjects for pictorial photography. You will want to shoot a few films here and then are advised to go on to Calistoga. Mud baths and swimming tanks heated with the natural hot water and steam that emanates from the geysers. The district is honeycombed with Nature's piping or superheated water and it has been found these are highly charged and chemicalized, having curative powers. Worth seeing, worth trying, if not so picturesque. A geyser on the rampage is a curious sight.

Just above the famous Myrtledale Resort, which is two miles from Calistoga, you will find a lively geyser amidst charming surroundings worthy of the finest camera or the most advanced camerist. The Brownie novice will find his pictures almost ready made. From this point to the grade leading over Mt. Helena is but half a mile and six or seven miles more will bring you to the old Toll House, now known as Mt. Helena Inn. The State has bought the road and there is no toll to pay.

Pursue your way another quarter of a mile and you will see the Robert Louis Stevenson Monument, erected to the memory of one of the sweetest poets and story tellers in the English language. It is placed on the spot once occupied by the cabin in which he lived with his bride when he wrote "The Silverado Squatters." It is indeed a land rich in legend, story and true romance. Literature is full of it.

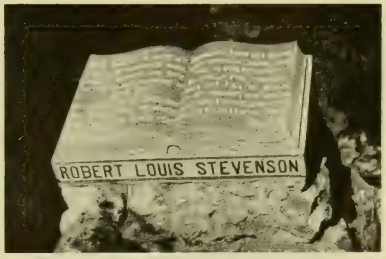
The Graystone Wine Cellar

The Old Hale Mill

Bird's Eye View of Mount St. Helena and Upper Napa Valley from a point in Calistoga

To the prosaic a tree is just a tree, a field is a place where grass or grain grows, and hills are only hills but to the picture maker there is a charm in Nature that makes him go to books to read in prose and poetry what other appreciative minds have seen and been impressed to write of the places that offer the cameras a wealth of pictorial material and a present enjoyment. Napa and Sonoma Valleys are Golcondas to him.

Memorial Tablet at Hale Mill



In Memory of R. L. Stevenson

Grigsby Fall, about two miles above the town of Calistoga. Named after the owner of the property.

The vistas along the highways, roads, and byways will intrigue you into a dozen detours and the snapping of your camera-shutter will develop into many a pleasing reminder of a day well spent. Looking at the pictures you will recall the day. Only one day but such a day.

"Red Rock Canyon" *Marjorie B. Macfarlane*

SECRETS AND SORROWS

On a Picture by Marjorie B. Macfarlane

Ira N. Doake

The natural solvent of the Universe,
The ocean, dissolved all its secrets
And buried them deep in the bosom of
The desert, to bloom forth in the form
Of the cactus, full of thorns, even as
Those secrets were full of sorrows.

(The desert was once the bed of a large body of water and the thought inspired the above lines)

Stenopaeic (Pin-Hole) Photography

Prof. Dr. H. D.'Arcy Power, M.D., F.R.P.S.

(Illustrated by the Author)

In these days of ultra-fast lenses, ultra-sharp definition, ultra-sensitiveness to rays to rays the eye cannot see, (infra-red and ultra-violet) we are apt to lose ourselves in admiring wonder and forget that art is not science and its products not the children of nature, and that there is still a place for truth and beauty as a normal eye sees them, and for the procedures whereby they may be rendered. Use blinds us to abnormality, and the ubiquity of the lens made photograph has made us blind to its defects. Some of us would like to see the outside world correctly rendered as the eye sees it, to see the tree across the road, and the distant landscape as it appears, neither too much of the first or too little of the second, and both bound together in an atmosphere that preserves their relations. These are the things that the lens does not give us, but which a narrow beam of light passing through a minute aperture and falling on a sensitive surface with nothing to alter its course can give with a truth to experience that carries conviction. The procedure for making such photographs has received different names, such as Pin-hole photography, in English photographie sans objective, in France Loch-camera photographie in German, the latter term being the most descriptive, inasmuch as it states the essential fact that if the lens be removed from a camera and the opening it occupied be reduced to the size of a pin or needle hole and this be directed towards an luminous object an image thereof will be cast on the ground glass or negative as perfect in gradation and more perfect in drawing than if the lens had been retained. The practical utilization of this procedure, its great advantages and certain limitations, its adaptation to the cameras in common use, the modes of employment and the elimination of defects, the making and conservation of its all essential part, *the tin eye whose perfection is decisive of the resulting picture,* these and certain allied questions I purpose dealing with in a series of articles that I hope will place a too greatly neglected means of recording the outside world in perfect truth, and with as much beauty as there may be present, at the disposal of anyone who will take the little trouble and nominal expense involved.

It is not reasonable to recommend an additon to our standard photograph outfit and procedure without first showing that it brings great advantages. I will state a few:—

Control of Definition

Whether we wish to express fine detail or broad effects is entirely within our control. A printed photographic image is built up of discrete areas of silver deposit, if these overlap the image becomes soft, and if excessively so, indistinct. In the case of stenopaic photography these correspond in size to that of the aperture through which the light has passed, therefore if we want a sharp picture we employ a small opening, if massed effects a large one.

Halation

The diffusion of light that occurs where a dark body contrasts with intense illumination, so often seen at the top of trees and where windows are taken from the interior against the light, does not occur when the stenop replaces the lens. This is a great advantage.

Narrow or Wide Views With the Same Instrument

When the stenop is brought near the plate angles of 130 or more may be covered, and thus *high buildings photographed in narrow streets.*

Disabilities

For all these advantages there is a penalty to pay, and it is a serious one, it can not be used for objects in motion, the exposure time is too long. Secondly, the extreme sharpness of detail necessary for much scientific work is beyond its capacity, for reasons to be stated later. The lens and the stenop have each a field of utility not covered by the other, for which reason the camera should be adapted to employ both with equal facility. The arrangements for so-doing and for making stenops of scientific precision will be dealt with in the next article.

Light from Without

The diameter of the stenop cannot exceed 5 mm. and produce a recognizable image. At 3 mm. an image is formed sufficiently definite, and under normal conditions luminous, to serve as a finder to place the picture. When the diameter is reduced to 1 mm. it can be used where broad effects are sought. Smaller sizes than this give progressively sharper definintion until 0.25 mm. is passed when difraction rays break down the image.

Great care should be taken in making sure that the camera is absolutely light tight, since owing to the long exposures common in stenopaic work minute leaks that would be harmless with lens work might be destructive with a stenop.

Extraneous Light Within the Camera

Here again the camera may be at fault in that it may have spots that are not dead black and capable of reflecting light. This must be particularly looked after in the case of Reflex cameras in which the mechanism connected with the movements of the mirror may become polished.

The chief source of false rays is the stenop itself, whose faulty construction may make it useless. The ideal stenop should be a minute opening, round or quadrate in form, with no angles less than right angles, and no projections or even roughness of its surface, and having no depth. All these requirements can be met but the last, and that can be so nearly fulfilled that the depth of the opening may be only one-thousandth of its diameter. The form is immaterial so long as it contains no narrow angles whence difraction rays could be bent towards the plate. *Projections are quite inadmissable and* advice that one sometimes meets with to *stick a pin through a piece of tinfoil* is the cause of much of the discredit that stenopaic photography has often quite undeservedly met with. Roughness of the bore can also deflect light to the detriment of the image. Lastly the use of thick material can convert what should be a simple opening into a tunnel from whose walls oblique rays entering on one side may be reflected to the opposite side of the plate to the confusion of the image.

Knowing what is required we can proceed in a scientific manner to provide them.

(To be Continued)

Composition

Extracts from Henry R. Poore, A.N.A.

"Pictorial Composition and the Critical Judgment of Pictures"

Composition is the mortar of the wall, and without it the stone are of little value and are but separate integrals having no unity.

A picture may have as its component parts a man, a horse, a tree a fence, a road, and a mountain; but these thrown together do not make a picture; and not, indeed, until they have been arranged or composed.

The argument, therefore, is that without composition, there can be no picture; that the composition of pictorial units into a whole is the picture.

Our regard for the science of composition is acknowledged when after having enjoyed the artist's work from the side of art alone, the science of its structure begins to appear. Instead of the concealment of art by art it is the supression of the science end of art that takes our cunning.

Science has to do wholly with truth, Art with both truth and beauty; but in arranging precedence she puts beauty first.

The F.64 Group Exhibition

Sigismund Blumann

The name of the organization was intriguing. The show was recommended to us as something new, not as individual work might go but as a concerted effort specifically aimed at exploiting the trend. We went with a determined and preconceived intention of being amused and, if need be, adversely critical. We came away with several ideals badly bent and not a few opinions wholly destroyed. We were not amused, we could not criticise adversely. This was the line of thought:

First, classic forms of beauty have been, to us, inalienable from the pursuit of art. The f.64 Group have shown that there is something to say in a 1933 way that still may react on the cultivated senses as expressive of the beautiful.

Second, that these workers are not militantly adverse to the old order of things. They are not trying to forcibly revolutionize this, that, or anything whatever but are doing what it pleases them to do without thought of the past, the present or the future. Just doing things their own way.

Third, that they are doing it darn well.

To appreciate sharp focus, strong contrasts, exaggerated highlighting, and bizarre subjects one must attune oneself to the key and the motif. For a listener to enjoy Stravinsky he must dismiss the Chopin mood and prepare with a course of raw meat diet. The f.64 prints are like that. Black, oh, very black and white! Angular. The accents are stentorian. These pictures do not sing. They shout. Stay your deductions. What they shout is as appropriately shouted as a tender ditty is lilted. The unities are preserved.

Some such thinking was indulged in on the way home. While looking at the prints there was a sensation somewhat like the tasting of the first olive, or the introduction to the first Caviar dish. The intellect reacted somehow favorably while the funny bone tingled. One might wonder what it was all about but one did not doubt that it was about something, and that the artists had with skill and thought made it something worth while.

Sentimentalists that we are, we shall never forgive these fellows for shattering our pet traditions. On the other hand, we are grateful to them for chastening our over-sure spirit.

The Group is creating a place for photographic freedom. They are in a position to do so for not one of them but has made a place for himself in the hitherto accepted Salon field and not one of them

but could make real pictures again if he wished. In fact we are certain that outside of the wholly legitimate showmanship that actuates and entertains their mood in this f.64 business, they are still making real pictures, surreptiously if not openly.

There is beauty in the bellow of the blast. There is music in the beating of the drums. There is poetry in Armstrong. But while romance survives the vicissitudes of the ages there will still be a hankering for the mellow tones of the strings, the subtler rythm of the orchestra, the poesy of Tennyson and Galsworthy, and Masefield though it be in prose.

In a word, you will enjoy these prints. You will be impressed, astounded. But you will not love them nor want to hang them in your home. The wilful taste still prefers the too sweet Whitehead and Misonne. Perhaps a generation or two of nothing else and a latter-day Soviet training will inure us to this novelty. For us the destruction of an older taste will be like unto a surgical operation. So thick-headed are our sort.

Even when old tastes shall have been overcome and new understanding developed, we foresee that the reasoning mind which it has taken the specie so many ages to cultivate will demand something more mental in pictures than ingenious arrangements, unusual combinations, purely rythmic composition. Now, right now, we will concede Weston's greatness in his field. We consider the field small. We estimate lowly the highest achievement in portraiture of Gourds and Peppers.

There, you have a confession. We are bourgouis. We are beggar in artistic breadth. We can understand only illustrative and genre. And not always what passes for these. We are so many evil things, amongst them hide-bound to the last century and the centuries preceding that. True. The soul within us cries, "Oh! You Keighley, Judge, Whitehead, Misonne, Kales, Mortensen, Officer (young in pictorialism but watch him) and the other heroes of our photographic dreams.

SENTIMENT
Rehge L. Rolle

While others write of dawn and dogwood trees,
I climb a lonely hill to drink them in.
While other souls atone for greed and sin,
I find in love, an antidote for these.
And I can snatch from every careless breeze
A doctrine truer far than any cult,
So, unconcerned with plans or their result,
I gamble all on simple things, and win.

For nature patterned me in her own way
And I am glad, indeed, that it is so.
I do not ask if every act will pay,
But am content to live and love and grow.
Though I may win no world of future bliss,
I shall have drunk my fill of life in this.

OUR MONTHLY COMPETITION

Sorab J. Kharegat has sent us pictures of such diverse subject matter and such varied merit that it is a pleasure to find him represented, this month, with a splendid head splendidly done. The pose, the management of light and shade, and the low key are wholly in accord with the venerable, exotic type. A fine bit of artistry, Mr. Kharegat.

Mrs. Christine B. Fletcher is an artist who brings poesy to any subject she puts into pictures and her recent specializing of flower studies seems to have fitted her metier particularly. The criticism was made, in the judging, that the diffusion was rather overdone. It did not so impress me but is probably true. Perhaps the texture might have been more realistic had the aperture remained the same but the focussing been more critical. What appealed to me was the general Feel. A matter of composition and roses.

John Muller gives us one more pipe and angle composition which is very fine but becoming almost hackneyed. The perfection and ingenuity of composition carry it over and earn it third place.

Jack Hazlehurst offers a boisterous, roysterous treatment of a subject that justifies the treatment. It is very big, very broad, very black and white, and as a whole very big altogether. If this was an intention it succeeded and carried the day.

Hideharu Fukuyama with a little more centralization of interest might have achieved a higher place. Technically "Sea Shore" is perfection exemplified and shows a perfect negative. The placing is beyond criticism and only the lack mentioned keeps it from being great.

As to which of two prints should be awarded fifth place the jury could not agree. The contention was stubborn and was finally decided by making two fifth awards which brought Archie Hardy not only equal to Fukuyama but moved him from the Amateur to the Advanced ranks. A masterly management of light and shade and a clever trick of triangulation which makes a merit of a necessity and carries the black gown right into a vital part of the picture. We expect great things of you Mr. Hardy.

George Kellerman has succeeded in catching a man in the real. His portrait lives. There is no criticism and it might have gotten an award in the advanced class, where we shall have to place Mr. Kellerman if he keeps improving so markedly.

Jig-Saw Puzzle is less an example of composition than of subject matter. Only personal, human interest redeems it and in sufficient degree to make it an award winner. Perhaps it is an idiosyncracy but my taste rebels at bisected figures and the placing so far forward, right into the company of the beholder loses the abstraction.

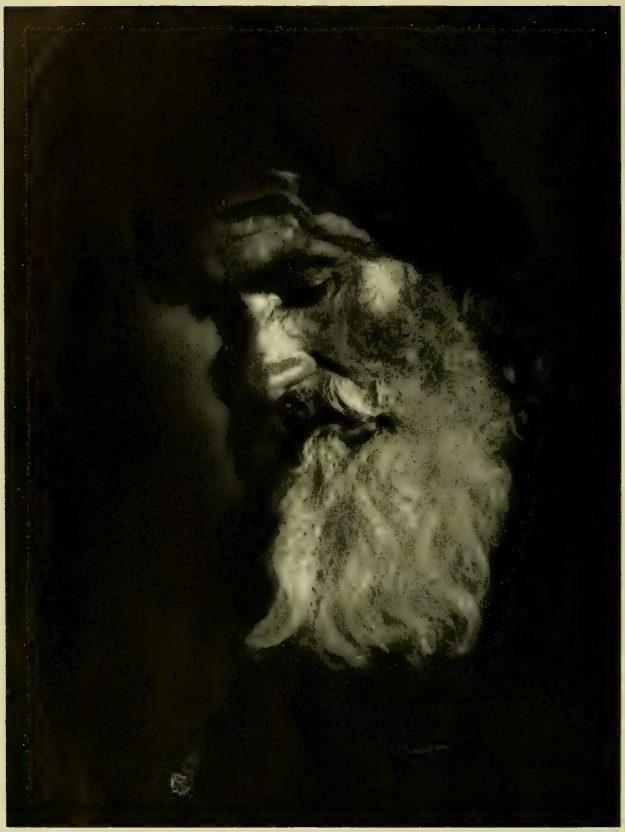
Trap Ropes shows Rudolph Dresel at his best so far. It is patternistically satisfying. It is more a design than a picture but whatever it be it is good.

Mrs. Elsie M. Keyser can play more variations on one theme than anybody we know. That fine little fellow is a prolific subject and worth the showing in his myriad poses.

Dr. H. C. Atwood is almost weak from two avoidable causes. The center of interest is of insufficient accent and the sense of direction is weak. It makes a well intended and well carried out picture more snap-shotty than the art and skill of the maker warrant. We shall see more and better from Dr. Atwood. He seems sensitive to the mood of a scene and he will succeed presently in catching it on the negative and putting it on paper.

One of the most loyal contributors to these competitions must have been hit on a sensitive spot for he protests at my speaking of pictures that are sometimes terrible. If this sounded discouraging it missed its intention by a mile. I want to see our workers in the terrible stage. They should not wait until they are adepts. In fact it is the object of this activity to help make them adepts. Their improvement will be one of our gratifications. It will be a source of pride to think we helped and encourage us to continue being brutally frank and inexorably just. One can get flattery anytime, anywhere. An honest opinion may be useful, right or wrong, in the degree in which it stimulates or directs.

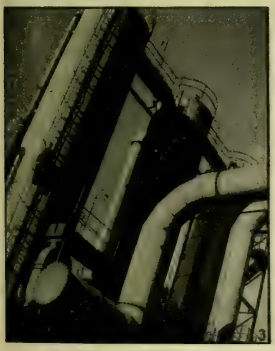
Come on strong. Summer will give you new subjects and there are many old negatives with which you have not yet worked. Dig up the old snap-shot and see if you can make a picture. A PICTURE.



Medal Print
"The Savant"
Sorab J. Kharegat

MAY

ADVANCED



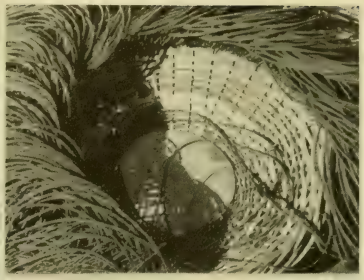
SECOND: *"Talisman Roses," Mrs. C. B. Fletcher*
THIRD: *"The Gas Plant," John Muller*
FOURTH: *"The Ranger," Jack Hazlehurst*
FIFTH: *"Sea Shore," Hideharu Fukuyama*
SPECIAL FIFTH: *"The Rabbi," Archie Hardy*

ADVANCED COMPETITION

May, 1933

Chester Ammerstein
Harry Armitage
H. Atwood
Edward Bafford
Axel Bahnsen
Mrs. Harold C. Betts
Otto Busch
Edward M. Cochems
Mrs. Alicia Compton
Fred E. Crum
Dr. Lewis K. Devine
James Emmett, Jr.
Mrs. Christine B. Fletcher
Hideharu Fukuyama
Dr. H. Goetting
Jack Hazlehurst
Lionel Heymann
P. W. Hutton
Dr. Charles L. Inman
Harold Johnston
Ignatius M. Kelly
K. J. Khandalavala
Sorab J. Kharegat
L. H. Longwell
M. McGroarty
A. Mentsene
Harry McCoy
Dr. C. B. Moffett
John Muller
P. O. Olson
Mrs. John O'Neil
G. Pelletieri
Francisco M. Quesada
Miss S. Rehmer
P. J. Riley
F. Y. Sato
Midori Shimoda
Dr. Max Thorek, F.R.P.S.
H. Unterman
Miss Marietta Vail
Alfons Weber
Henry F. Yates

Medal Print
"Portrait"
George Kellerman



MAY

AMATEUR

SECOND: *"Jig-Saw Puzzle," D. Schneider*
THIRD: *"Trap Ropes," Rudolph Dresel*
FOURTH: *"The Vaquero," Mrs. Elsie M. Keyser*
FIFTH: *"Off for a Stroll," Dr. H. C. Atwood*

AMATEUR COMPETITION
May, 1933

Angelo V. Astone
Dr. H. C. Atwood
Joe Barton
R. H. Bauer
D. Beronio
A. E. Burns
Oscar Busse
Roland Calder
Bernard J. Cassidy
Henry C. Christopherson
Paul D. Cravens
Glenn A. Davis
R. Desme
R. Drescel
R. T. DuBrau
Dr. Irving B. Ellis
Frances N. Fitschen
Mortimer Friedman
J. W. Giles
Bryce Gleckler
E. H. Golish
Olaf C. Hanson
Garrett Hardin
Archie Hardy
Gilbert P. Hathaway
James Hobart
D. E. Jack
William Karsten
Mrs. Mildred M. Keeton
George Kellerman
Mrs. Elsie M. Keyser
Leonard Lester
Bob Lyon
Paul L. Miller
J. W. McBride
Charles Mancke
Maurice B. Mittenthal
Charles G. Mulligan
Karl K. Nelson
Robert E. Paine
Harry E. Perl
Ward C. Platt
J. G. Princell
Miss Josephine Ramage
Andrew F. Regla
Frank XZ. Reilly
Ralph Rex
Fred H. Rothstein
C. A. Schneiert
D. Schneider
Serene Selwyn
Raymond L. Seydel
R. F. Steffen
George M. Stone
Marion L. Strawn
E. B. B. Tomlin
Forrest Townley
Anthony J. Uchitil
F. S. Wartman
G. W. Wing
Herbert B. Woodling
Ralph Zunser

Under the Editor's Lamp

Poor Philip Guedalla

Once in every very long time one comes upon a cad who stigmatizes women with the statement that they are all alike,—meaning all equally bad. The fellow is immediately pitied as well as held in contempt for one bethinks "What sort of mother had he? What sort of wife? What nature of companions?"

The mentality and taste of Philip Guedalla places him above such cads, but his attitude toward amateur photography is as caddish for from contacts he has made he generalizes and damns the tastes and joys of many who, by being in the way of a majority, may claim and make a good case of having been libeled in their good taste and in their productivity.

Let us read what this writer in the December Forum (1932) has to say.

"Amateur photography runs second to any other scourge of humanity. I am not concerned for the moment with its capacity for converting any happy human gathering into a huddled and self-conscious group. But travelers should be warned in time against its magic aptitude for reducing any memorable scene into its own dismal shorthand. Under the camera the sudden splendor of an Algerian oasis becomes a ragged palm against a bleary sky; for Torquay and Beni Ounif de Figuig are all one to its undiscriminating eye. Show it a wave, a rock, a group of trees; and it will give you back trees, rock, and wave reduced by science to their lowest common denominator, neatly deprived of anything that made them memorable. That is why the destruction of his camera is the best accident that can happen to any traveler. For all his best descriptions vanish, as we turn the page and come upon that dismal little illustration—the drab rectangle of contrasted grays indifferently labelled **Sunshine at Santos** or **Ethel preparing dinner,** which effectively destroys his finest dithyrambic prose. If he cannot trust his memory, let him by all means make notes **en route.** But his notes, whether made on backs of envelopes or little squares of celluloid, are wholly unsuitable for publication. Let him remember that and spare us all the disillusion that resides in those masses of bleared vegetation seen across immense uninteresting foregrounds. For no words on any title-page can strike a deeper chill than the ominous expression **With fifty-seven illustrations from photographs by the author."**

To millions who have derived cultural profit from, and brought valuable additions to, the art of photography this will be like a slap in the face with a wet towel. Taken as a whole it is pretty rotten. But let us give it a modicum of calm consideration.

It is too strong to be just. Its extreme heat proves that sometime, somehow photography has offended and amateur photographers have annoyed this author. He is hypersensitive to the point of the neurotic and his obsession is a hatred of adjectives and photographers.

In justice to what truth may exist in his assertions we may accept as fact that adjectives are frequently misused and overdone. That terrible things are perpetrated in the name of photography. That underdone artists, made overnight by the ease with which the camera can be made to depict elements of pictures are often egotistical, opinionated, self-conscious and gregarious in proportion to their ignorance and stupidity. Have we not met authors who had similar faults? Is not the abuse of adjectives limited to inferior writers?

The percentage of good photographic pictorialists is in a ratio, as compared to good authors, painters, musicians and other artists, that cannot be justly determined as uncomplimentary to the camera user. It is the objectionable that sticks out. It is the cad that offends.

Mr. Guedalla has with unfortunate heat permitted himself no escape for he has made his generalizations comprehensive. He assumes the place of some tin god and

hurls his damnation broadcast. With one excommunicato he outlaws an entire people. He might have left himself a hole through which to crawl so that he might exonerate himself by saying he referred only to such as to whom the statements were appropriate.

No such possibility remains when he has had his say. He is a dyspeptic who condemns all food.

Let the lesson strike home to Clubs, Salons, and those who constitute them human gatherings. The gentleman was offended by a not uncommon type. Beware of thinking yourself an artist until artists have accepted you. Be discreet in appearing in public places without the endorsement of those upon whose judgment and honesty you may depend. Unless those who know birds accept you as an eagle, spread not your wings and try to soar as an eagle lest you be shot for a goose.

And, Mr. Philip Guedalla, there is something in the foregoing paragraph that applies to you. All women are not alike. All photographers are not alike. All photographs are not alike. The traveler whose camera is destroyed at the beginning of his trip might lose much of the pleasure of his travels and his friends might lose much in pleasure and visual instruction even from crude snap-shots of the places they have never seen, may never see.

Furthermore, your English is perfect, Mr. Guedalla, but your ratiocination is marred by bitter prejudices. Dealing with Adjectives, Monroe Doctrine, International Laws, and Racial Attitudes, you have dragged in a subject which by your own estimate does not belong in such noble company. Dragged it in, away from its habitat, out of its protectorate to bludgeon it, less for the gratification of your readers than for the relief of your spleen. Fie! Fie!

Ambition and Vanity Differentiated

With the best of intentions many aim to be prominent rather than great. It must be resolved early in one's planning that advertising, newspaper squibs, a face reproduced in print, place on the exhibition walls, may call attention but only quality and ability can retain such prominence or envalue it.

The ambition of every photographer should be to make prints that judges can not refuse. Political influence and exchange of favors may get you on the Salon wall but cannot add value to your work. To persistently labor for a betterment with the best as objective is ambition. To move what powers may be corrupted toward appearing in the public eye for mere self aggrandizement is Vanity.

There be many who are satisfied with being "Recognized" for nothing at all who might do better to strive for real achievement.

It is true that folly lies in hiding one's light under a bushel basket but it is equally true that the yelping poodle is no lion. The candle on the wilderness may be considered by some as a beacon. Puff! The wind blows it out. But behold the everlasting stars.

Be ambitious, by all means. Aim to gain recognition for your merits. Take every opportunity to put your pictures before the eyes of the discriminating. Be sure they are pictures. And, in the end, when you no longer need tell the world in words and by tactics how great you are, you will be saying it more convincingly with your work.

Greatness lies not in what you think yourself or what men say of you but in what you do, how you do it, and how gracefully you wear earned laurels when they come to you.

SURVIVAL

What sophistry can hope to gain
From capitalizing grief and pain,
From artfully exploited facts
And human thoughts, and lives, and acts,
At last shall crumble into dust
As everything that's mortal must.

The ages have proclaimed one truth.
That has outlived the race's youth.
We find old nations under sod
Survived by the unproven God.

Selling Points ✦ Points To Sell

By John P. Lyons

We have been discussing the marketable articles and photography that one driving an automobile "rubs elbows" with. There are so many automobile trade journals, it is impossible to list them all in one short article, so we shall give you those from which we have recently received a statement of their editorial requirement.

The Ford Motor Company, Dearborn, Mich., publish a monthly magazine, titled Ford News which is distributed free to Ford Dealers and owners. Generally, they have an over-supply of material, much of it furnished gratis. However, they occasionallly buy 8x10 glossy prints of unusually beautiful scenics, with late model Ford in the background. These are used for cover pictures. Illustrated write-ups of unique, odd Ford dealer businesses, and dealers in out-of-the-way corners of the world. News photos with Ford interest, photos of celebrities who own and drive Fords, posed alongside their machine, unusual commercial uses of Ford trucks, autos and aeroplanes. Payment on acceptance, invariably at good prices, depending upon the subject.

Another important paper specializing in the Ford automobile is the Ford Dealer and Service Field, a 25c monthly published at 407 East Michigan Street, Milwaukee, Wis. The call here is for "short articles preferably under five hundred words, with suitable photographs, telling of any unusual trade activities in any branch of a Ford Dealer's work. This includes administration, sales, advertising, office methods, service or shop management and miscellany. Always glad to have a write-up on any dealer who has developed super-service features satisfactorily. Short items on fleet management and the cars need not be Fords, reviewing various phases of fleet operation including cost systems and routing plans. Pay on acceptance at 1c per word, photos drawing an additional fee according to their worth."

Incidentally, if you are able to obtain good material on fleet operations and motor truck interest, Power Wagon, 20c monthly, 536 Lake Shore Drive, Chicago, pays good rates, 1c to 2c per word and $1 and up per photo for acceptable material. The appeal here is to the motor-truck fleet owner, truck, trailer and bus operator, dealer and manufacturer. Want new portrait studies and informal snapshots of leading truck or trailer operators, fleet superintendents who are outstanding in operating circles, or who are progressive and active in company organization work. bodies, truck loading and equipment, shop Single photos of new or unusual truck and service equipment and operations in maintenance of truck fleets. Articles up to 2000 words with action photos on motor fleet management, maintenance, new and unusual ideas in reducing operating costs, time-saving equipment, new methods of loading, routing, training of drivers and mechanics, body and motor repairing and advertising and business promotion work. They like interviews on all these subjects, with fleet managers, and shop foremen.

If you have an unusually attractive motor trip in your vicinity, write it up within 2000 words and submit to the American Motorist, Penn Ave. and 17th St., Washington, D. C. They buy single photos and profusely illustrated articles on motor tours and travel subjects, places of beauty, resorts, historic American places accessible to the auto tourist. They are partial to pretty girl interest in the photos. Pay 1c per word, extra for photos.

A.A.A. Travel, Washington, D. C., official magazine of the American Automobile Association, is another excellent market for auto tours and travel articles, but hold the length of your article within 1800 words. Prefer 5x7 glossy prints. Rate of remuneration is a bit higher in this market, paying on acceptance at 1½c per word and $3.00 per photo.

Another important trade journal is Automotive Merchandising, 97 Horatio St., New York, going monthly to over one hundred thousand wholesale and retail automotive dealers and jobbers. They want photos and illustrated articles about 1000 words in length or unusual and successful merchandising methods in use by automobile dealers, garages, service stations and shops. Not interested in dealer's advertising except insofar as it has a definite bearing on successful merchandising methods. This is an exacting market but one well worth cultivation. Photos should not be smaller than 5x7, glossy finish. Pay at acceptance at 1c per word, payment for photos extra according to value.

A similar magazine in the Canadian field is Motor Magazine, 71 Richmond Street, West, Toronto, Ontario. This is a high class quarterly selling at $1.00 per copy. Appeal is to auto dealers, garage, repair and service organizations, jobbers, etc. They use illustrated articles of most thorough and exhaustive type covering sales and service. Generally the material is prepared by experts and executives well-known in the trade. But if you have something worth-while, it is best to query them.

Paste these markets in your hat and be on the lookout for suitable material. It is all around you, if you will but dig it up. Next month we shall discuss more markets for automotive interest.

ASSOCIATION NEWS

NATIONAL REGIONAL DISTRICT

The Master Photo Finishers of America

Here are your officers. You have seen them before in print and, let us hope in person. They appear here as a reminder that in due time there is to be a convention,—your convention,—and that they will enjoy meeting you face to face, and voice to voice. Joseph G. Taylor, of New York, president; R. J. Wilkinson of Jackson, Michigan, vice-president; Fred B. Fountain of Middletown, Connecticut, treasurer; and Guy A. Bingham of Rockford, Illinois, Executive Manager. I don't know how you feel about it but to me the frequent sight of their faces brings a closer intimacy with our association. These are the men who for a year are giving the best of time, thought, and effort to the welfare of the hundreds of us who are too apt to take everything for granted. Guy has been working for the craft so long and so hard that a flash of the M.P.F. insignia brings his face before us.

I want to talk to every Photo Finisher in the world who can read the English language and is able to make deduction from what he reads. It is about a certain Exhibit Enlargement Proposition which is owned and protected by the Master Photo Finishers of America but non-members will do well to follow me in this and perhaps may profit thereby. The plan becomes yours and is one of many business getters which likewise become yours when you become one of the organization. Whether you do that or not it will awaken you to possibilities which mass effort and concentrated work to a common purpose can do for prosperity in your particular craft.

John Jones and Miss Elvira Smith appear with a roll of film fairly regularly once a week for, say, ten weeks in the summer months. They leave these rolls at the drug-store on Mondays and by that much add to your first half of the week peak load. The order calls for develop and one each. That lets them out and it lets you out.

If you could add an enlargement or two to each envelope and carry It over as a special job to later in the week you should have a larger gross, a much larger net, and have started two people on the way to continually stepping up their orders.

How to achieve this. The Hoffman plan or as it is called "The Master Photo Finishers Exhibition Enlargement Proposition" has been worked out to the minutest detail and all the printed matter and accessories are ready to your order. It may be put into motion for as little as fifteen dollars. It is as effective in small towns as in large cities. It is not an experiment but has been tried and subjected to all the tests that hard-boiled skeptics could give it. It is a Finishers' proposition that makes money for the Finisher and pleases all along the line for everyone connected is made happy.

The customer is tickled pink. The druggist sees larger figures bob up in the cash register when the bell rings. You find more money at the end of the month. One more man is getting a job in the enlarging room. The stock house is selling you paper outside the 500 sheet box list.

What this proposition is every Master Finisher knows. If he doesn't it is because he has not kept up with his association and hasn't sense enough to get his money's worth out of the dues he pays. Guy Bingham is a busy man but he should be used to being busy and you will not annoy him at all if you write for information on this Exhibition Enlargement Proposition.

I'm not really a Photo Finisher. That is, I am as much one as any of you and more by the fact of being a Life Member. I simply don't compete with you. But if I had a plant in any city where this proposition is not being used I should give my competitors the run of their lives by exploiting it to the limit. By putting it across BIG. And unless the acumen that made you confer an honorary membership on me is gone, I should make it PAY BIG.

Chit Chat About Our ...Friends...

Y. W. C. A. Photographic Series

Under the direction of Miss Brownie Jones the Young Women's Christian Association of San Francisco inaugurated a series of eight Talks to be given each Tuesday evening beginning April 13th at the Association building at 600 Sutter Street. On April 13th Henry B. Armstrong of the Eastman Kodak Stores, Inc., spoke of Cameras and Lenses. How to Choose and Use Them. On the 20th Roland Calder of Trainor-Parsons Optical Company, dealt with Exposure of Negatives. On the 27th Henry B. Armstrong expounded the Home Darkroom and List of Chemicals. On May 4th Harry Johnson of the Agfa-Ansco Corporation will elucidate the Developing of Negatives. On May 11th Norman Siller of Hirsch and Kaye will speak on Developing Prints and Enlarging. On May 18th G. A. Young, Camera Craft Publishing Company is to differentiate and analyze Pictoria Photographs versus Snap-shots. On Ma 25th Jack Fisher of the Eastman Kodal Company will tell all about the Amateu Cine Camera and Its Use. And on Jun 1st a speaker to be announced with sub ject at a later date.

Nate Corning

Is there a photographer east of th Rockies who doesn't know Nate and know ing him doesn't like him? Loud No fron a multitude. Well, Nate is a physiognam ist. He can tell what's in your pocket b the shape of your head and never a pros pect for Hammer plates and films find the way to say him nay, for the Cornin science detects the right approach by th contour of nose, conformation of jaw o

what have you. On March 2nd he analyzed, diagnosed (with accent on the nosed) several members of the Saint Louis Rotary Club for their and the other members entertainment.

How comes, friend Corning, that in our semi-occasional but felicitous, meetings you have never spoken of my nose. There is a nose. With all due respect for Cyrano de Bergerac I have a nose which gives a Noseognamist something to work on.

Tony Babb

If you see a cherubic man with a twinkle in his eye bustling down the street hell bent for election, that is Tony Babb, head of the Eastman Kodak Stores of the Pacific Coast, lapping over a little into Canada and contiguous states. He can be very serious, even pretend to get hot and rambunctious, but bless your heart, in a little while that twinkly comes back and he is smiling again. He prefers to smile and his host of friends prefer to smile with him. But he hasn't bought a gold brick or accepted a rubber check as yet and we advise none to try to sell him one of either.

George Dolan

Serious as a Judge. Very dignified and formal. Oh, my! But don't let him fool you. We know him better. Talk philanthropy to him. Mention the upbringing of children and,—Hist! A Secret. There is a little Fairy in his home and we surmise George isn't so dignified and formal when little fingers pull his hair, muss his tie and ride on his back. Hirsch and Kaye is his official attitude, his business. But there is a George Dolan, just George, if you get behind the commercial barrier.

Professor W. G. Van Doren

We recently were visited by Professor Van Doren who is of the Chemistry department of the Yuba County Junior College. His charming personality and knowledge of his subject were in themselves a pleasure but a special delight came from hearing that he was enthusiastically for incorporating photography in the curriculum. We hope to see the Professor often and while anticipating his next call, to hear from him that the faculty and students have learned to share his photographic interest and to have become convinced that camera made images may constitute scientific records which no other form of graphic perpetuation can encompass.

A Mother's Day Campaign

Plans have been completed for the third Annual Mother's Day Campaign sponsored by the Maternity Center Association, the object of which is to save the lives of women who now die needlessly from maternity causes.

According to an announcement received from Mrs. John Sloane, President of the Association, the observance this year, which falls on May 14th, will be marked throughout the country by medical societies, women's clubs and welfare organizations who will call the attention of the public to the needs of their communities for improved maternity care.

"Great encouragement," states Mrs. Sloane, "is to be found in the fact that recent statistics show a slight improvement—fewer mothers are dying in childbirth. Leading authorities agree as to what is needed to make motherhood safer —the important thing at present is to awaken the public to the existing conditions, and rouse them to do something about it.

"Material for local campaigns will be provided free to clubs and organizations wishing to make use of Mother's Day for this purpose. Address the Maternity Center Association, 1 East 57th Street, New York City."

PHOTOGRAPHIC DIGEST

Edited by H. D'Arcy Power, M. D., F. R. P. S.

Intensification

This report demands special notice and consideration not only because of the daily application of its subject matter but also because it speaks with the authority of a great research institution impartially investigating with the implements and methods of the science of today. Such a report must employ a technical vocabulary beyond the knowledge of most and is also too lengthy for full reproduction in these pages, but the Kodak Research Laboratories supply, free, reprints of their publications to those specially interested. It should be stated that while the investigation had special reference to cine-film its findings apply to other forms of films and plates.

The net result of the investigation has been to confirm the predominant value of some of our reducers and intensifiers, but often with some modification of their mode of use and formulae. We reprint these formulae and such remarks as have practical application.

The negatives or prints to be intensified or reduced should be hardened for 5 minutes in the following solution:

Water 500 c.c.s., 64 ozs.; Commercial formaline (40%) 5 gms., 2/3 oz.; Sodium carbonate (desiccated) 5 gms., 2/3 oz.; Water to make 1,000 c.c.s., 1 gallon.

The films should then be rinsed and immersed in a fresh acid fixing bath for 5 minutes and well washed to insure freedom from silver compounds and hypo. The wetted films should be treated before drying.

This I believe is not at all the general practice, but my own experience leaves me in no doubt as to it being the right one. Although I have intensified negatives over 20 years old, I must believe that the silver of the image directly after its precipitation is more open to even modification than after drying and contact with possibly impure air intensification.

The object of intensification is to increase the contrast of the image by increasing the effective photographic density of each silver grain. "They may be classified according to the chemical reactions involved:

(1) The silver image is alloyed with mercury.

(2) A neutral or colored compound is deposited upon the silver image.

(3) The silver image is more or less replaced by a colored compound of silver a colored compound of another metal, o a dye.

(4) Metallic silver is deposited upo the silver grains.

In regard to these the report, thoug it gives a formula for a mercury intensi fier "suitable for the intensification o titles, etc." it raises the too well grounde objection of impermanance. Of the man possible intensifiers preference is given t the chromium formula which as they sho can be used in a number not commonl recognized, namely to give graduated in tensification by cutting short the proces at the desired strength by immersing th film in the fixing bath, the following ar the directions as given in the section:

Practical Recommendations

The following formulae and procedur are recommended for the intensificatic and reduction of developed images c motion-picture positive and motion-pi ture panchromatic negative film. In a cases the film should be given the d scribed preliminary treatment.

Chromium Intensifier

Bleach the films completely in the fc lowing acid bichromate solution at 65-7 F. and wash for 5 minutes.

Potassium bichromate 8 gms., 1 o Hydrochloric acid (conc.) 6 c.c.s., ¾ o Water to 1,000 c.c.s., 1 gallon.

The bleaching time is usually from to 2 minutes. Then re-develop in the D- developer, diluted 1:2, or any rapid M.

leveloper which does not contain an ex-ess of sulphite. The time of re-develop-nent varies from 3 to 10 minutes at 65-70° ., depending upon the degree of intens-fication desired (see figs. 4 and 5). Then inse and immerse in the fixing bath for minutes and wash thoroughly. The film ay be bleached a second time and re-leveloped to secure a greater degree of ntensification.

If more rapid bleaching and greater in-ensification is desired, add 5 gms. of otassium bromide per litre (2/3 ounce er gallon) to the bleaching solution.

The formula for the stock solution of he D-72 developer is as follows:

Hot water (approx. 125° F.) 500 c.c.s., 4 ozs.; Elon 3.1 gms., 180 grs.; Sodium ulphite (desiccated) 45.0 gms., 6 ozs.; Hydroquinone 12.5 gms., 1 oz., 260 grs.; odium carbonate (desiccated) 67.5 gms., ozs.; Potassium bromide 1.9 gms., ¼ oz.; Vater to 1,000 c.c.s., 1 gallon.

For use: Dilute one part of the stock olution with two parts of water.

Keeping Properties and Exhaustion Life

The bleaching solution and the re-de-eloper have good keeping properties when tored in deep tanks. If trays or shallow ontainers are used, the re-developer hould be prepared before use from the tock solution, which may be kept in stop-ered containers.

The bleaching solution was found to ave an exhaustion life of approximately 50 feet of motion-picture panchromatic egative film per gallon.

Silver Intensification

The following formula is the only in-ensifier known that will not change the olor of the image on projection. It gives roportional intensification and the de-ree thereof is easily controlled by vary-ng the time of treatment. The formula s equally suitable for positive and nega-ve film, and the resulting image is perm-nent. Stock solution No. 1—Silver nitrate ozs., Water to 32 ozs. Stock solution No. —Sodium sulphite desiccated 2 ozs., Water o 32 ozs. Stock solution No. 3—Sodium iosulphate (crystal) 3½ ozs., Water to 2 ozs. Solution No. 4—Sodium sulphite desiccated) 219 grs., Elon 351 grs., Water o 32 ozs.

The intensifier is prepared as follows: Slowly add one part of solution No. 2 to 1 part of solution No. 1, shaking or stirring to obtain thorough mixture. The white precipitate which appears is then dissolved by the addition of 1 part of solution No. 3. Allow the resulting solution to stand a few minutes until clear. Then add, with stirring, 3 parts of solution No. 4. The intensifier is then ready for use, and the film should be treated immediately. The degree of intensification obtained depends upon the time of treatment, which should not exceed 25 minutes. After intensification the film should be immersed and agitated for 2 minutes in a plain 30% hypo solution and then washed thoroughly. Life of Bath—The silver intensifier solution prepared as above is stable under ordinary conditions for 30 to 40 minutes before a precipitate of silver forms in the solution. This precipitate then tends to deposit upon the highlights of the positive image and produce fog. A normal degree of intensification is obtained in from 10 to 25 minutes, so that it is desirable to use a fresh solution for each treatment if further intesification is desired."

A most extensive bibliography gives the reader access to a study of almost all practiced or proposed methods of intensification, but the stress is laid on the two here given in full.

Keeping Properties of Developing Solutions

Mr. Henry W. Bennett (B.J.P., Sep. 23) had recently a valuable short paper on this subject, one or two points of which are worth emphasizing. In the first place he rightly condemns formulae in which Sodium carbonate and sulphite are constituents of the B solution, the sulphite invariably causing progressive deterioration of the solution. The sulphite should only be compounded with the developer. The second point worth remembering is that "The solution of sulphite must be acid, and the developing substance must be dissolved in the sulphite solution. What is said of "One-Solution Developers" is best given in full:

THE AMATEUR & HIS TROUBLES

Conducted by SIGISMUND BLUMANN

Dye Toning

This beautiful process has never appealed to the amateur, probably because he fears it is complex. It is simpler than the usual sepia toning and requires only two solutions, one of which may be the usual Sepia Toning bleach of Ferricyanide 2½ ounces, Potassium bromide 2½ ounces, Potassium Oxalate 6½ ounces, Acetic acid 1¼ ounces, and Water 64 ounces. The dye is simply a very dilute solution, say two grains of the dye to each ounce of water acidulated with a minim of glacial acetic acid to each four ounces of water. The print is bleached and washed till color no longer is discharged. Prolonged washing is detrimental. The wet print is then placed in close contact with a plate of glass and the dye solution swabbed on with a mop of absorbent cotton or a rubber bound camelshair brush. When the dye has taken hold the colored print is washed under the tap, still adhering to the glass. This procedure overcomes the general tinting of the paper base.

The bleach not only removes the visible black image but prepares it to fix the dye. This is called mordaunting. The print may now be even more permanently fixed in Sodium sulphate (not sulphite or sulphite, ate please), two grains to the ounce of water, and again briefly washed.

How to Expose With Filters

Panchromatic emulsions being marketed in amateur sizes we may expect color filters to become popular. They should be used with color-sensitive emulsions otherwise you might as well use ordinary plates or films. The problem will present itself to many a photographer as to how to overcome seemingly insurmountable obstacles to correct exposure. The factor of a filter has been arbitrarily established by the maker as 2 or 3 or whatever times and this is based on a fixed condition. The conditions under which you make an exposure are not fixed.

Simply remember that panchromatic sensitiveness are increased at the yellow orange and red end of the spectrum, as well as the Orthochromatic hypersensitization for green and yellow. If the light itself be yellow or reddish as at sunrise and sunset it furnishes an already filtered light. Use a lighter filter,—that is a filter with a lower factor. There are times in winter when no filter at all gives very complete values.

Another thing to remember is that Panchromatic emulsions are tremendously faster than ortho or color blind emulsions when the light is tinted toward the red end of the scale. If the fastest colorblind plate and the panchromatic plate were successively exposed under sufficient Mazda bulb lights we should find the hypersensitized negative much faster, whereas both exposed without a filter to daylight should show very little difference in speed. The factors of relative speed are governed by the light quality.

Photo Postage Stamps

Memo negatives masked to size printed on singleweight matt or semimatt paper and so manipulated as to repeat at regular intervals may be scored or perforated with a paper-hanger's cutting wheel and this being torn as stamps are from the sheet give you stamps. The cutter of which we speak is notched not continuous.

How To Pour From a Bottle

Take out the cork with the little finger and ball of the palm as you hold the bottle in your left hand. You now have all the other fingers and the thumb free to grasp the bottle and to pour from it and when you are ready to recork there is your stopper all ready. Make it a habit to pour with the label upward so that drippings, if any, will run down the other side. Your labels will last longer.

CLUB NOTES

Forthcoming Exhibitions

10th Midland Salon, May 27th to June 24th. Address, Messrs. Bailey and Tracey, 15 b Cank Street, Leicester, England. Closing date May 6th, 1933.

2nd Philadelphia Salon. May 6th. Address Philip N. Yountz, Curator of Exhibitions, Pennsylvania Museum of Arts, Fairmount, Philadelphia, Penna. Closing date April 21st, 1933.

All American Salon of the Los Angeles Camera Club, Address James S. Lawshe, Salon Director, 604 Standard Oil Building, Los Angeles, California. Closing date May 10th, 1933.

Northern Photographic Exhibition. June 17th to August 20th. Address The Secretary, Northern Photographic Exhibition, Cartwright Memorial Hall, Bradford, Yorks, England. Closing date May 13th, 1933.

Salon Internazionale Fotografia. Postponed from last December to the coming May 20th to June 11th, 1933. Address Guiseppe Ratti, Salon Internazionale di Fotografia Artistica fra Dilettanti, Torino, Italy. Closing date May 20th.

International Professional Exhibition June 15th to July 15th, 1933. Address, International Exhibition, Photos Marion, Markt 1, Carlsbad, Czechoslovakia. Closing date May 20th.

Cardiff Camera Club Annual Salon, June 9th to 24th. Address Mr. G. H. Palmer, Honorary Exhibition Secretary, Cardiff Camera Club, Station Terrace, Cardiff, South Wales. Closing date, May 24th, 1933.

42nd Toronto Salon of Photography. The Toronto Camera Club. August 25th to September 9th. Address Thornton Johnston, Secretary, 2 Gould Street, Toronto (2) Canada. Closing date August 1st.

78th Annual Exhibition of the Royal Photographic Society of Great Britain. September 9th to October 7th. Address The Secretary, R.P.S., 35 Russell Square, London, W.C.1, England. Closing date August 11th, 1933.

California Camera Club

The good old club celebrated its forty-third anniversary. There was a well rounded selection of program numbers well carried through. Scenic motion picture films, vocal and instrumental music and refreshments passed a regular old-time evening delightfully. On the eleventh the following officers were elected for the ensuing year, the ticket as proposed going through completely: President, J. S. Garnett; First Vice-president, C. A. Love; Second Vice-president, C. A. Bryant; Secretary, E. Mano Tausig; Secretary, Helen Kennerley; Treasurer, E. Mano Tausig; Corresponding Secretary; C. A. Morrow; Librarian, Frank Lee Rogers; New Directors, Martha J. Belvel, Francis Horn, Mrs. Dolores Doolin, and John C. Eriksen. During the month of May there will be an exhibition of enlargements on the wall showing the proficiency of the High School Camera Clubs of San Francisco and numerous prizes donated by local manufacturers' agencies and dealers will be awarded.

Bay Districts Photographers

The last meeting brought most encouraging facts to light and begat a new name for what had been an East Bay organization. It is to be known and to function as the Associated Portrait Photographers of San Francisco and Bay District. The reports showed a splendid balance in the treasury, that the majority of studios found no difficulty in getting paid by publishers for glossy prints and that certain ethical agreements were gaining in acceptance. The attendances always were good and remain so. The East Bay Division of the Alliance of Retail Trade Association of Northern California invited this body to join them. This would offer photographers a strength of between thirty-five and forty thousands individuals, all active in commercial interests and all, presumably, sympathetic with just conditions and fair profits. There is something very important in this, fellow photographers. It may lead to operating at a loss no longer.

Los Angeles Camera Club

Fred Dapprich never fails to bring something worthwhile to anything he does. His Talk on April 13th was on "Making Pictorial Prints from Your Negatives." On the 27th which is in the future as we write, Otto Dyer will give a portrait demonstration. As Mr. Dyer is of the Fox Studio staff he may be counted upon to show new effects and striking lightings. And an ALL AMERICAN SALON closes entries on May 10th. Let this be kept in mind and may the submissions of prints be good and generous.

Cleveland Photographic Society

This organization is more than a club. It is an educational institution and a meeting place on middle ground for amateurs and professionals whereby each may profit from the experience and viewpoints of the other. Here is the April program: George Eberlein, Jr., instructor at the University School. Subject: "An Hour in Japan." Lieutenant George J. Keestle, superintendent of Criminal Indentification, Cleveland Police Department. Subject: "Bagging Crooks by Fingerprints." B. B. Gragg, District Traffic Manager of the United Air Lines. Subject: "Across America in 27 Hours." These lecture nights are in addition to other activities usual to Camera Clubs. Other Camera Clubs take notice and example.

The Chicago Camera Club

Another institutional move in the direction of making clubs constructive factors in culture and proficiency. An Amateurs' School of Photography. The subjects are Apparatus, Development, Printing, Landscape and Outdoor Genre, Printing, Portraiture Artificial Lights, Development, Enlarging, Toning, Retouching, and two afternoon outdoor sessions. All this while heroically busy with the International Salon sponsored by the club at the Century of Progress Exposition. Great work.

Fort Dearborn Camera Club

The recently elected officers for 1933 are as follows: President, Dr. Max Thorek F.R.P.S.,; Vice-president, Marion L. Strawn; Secretary, Phillip W. Hutton; Treasurer Roy F. Dewey. What the Dearborn is doing is discovered from what its members show in competitions, Salons, and the A.C.C. It is particularly an organization of enthusiasts headed by an indefatigable enthusiast. Dr. Thorek varied his month with lecture trips to other cities a one man show at the Camera Club, New York, and the sending of prints to about every Salon and Competition all over the world. There is but one Thorek and Dearborn has him. Perhaps they know how he does it all. We do not.

The de Young Memorial Museum

No city in the United States features photography so consistently and continually through each month of the year as does the San Francisco de Young Memorial Museum in Golden Gate Park. Environed by one of America's finest and largest gardens, accessible from all over the peninsula, and under the direction of a man who accepts camera work seriously and understandingly the Salons, One Man Shows, Specialized Exhibitions, and Collections shown throughout the year draw large gatherings. Let the appreciation of every camera enthusiast go in deserved measure to Director Lloyd Le Page Rollins. During April and carried over for the first week of the current month were shown a collection of Modern Photographs belonging to Mr. Rollins, himself, and Photographs by Miss Alma R. Lavenson. There are some very attractive shows ahead and in the dim distance a San Francisco Salon which must be worthy of the city else wise Director Rollins should not pass it. All in all San Francisco is looking up photographically speaking.

Mortensen Salon Studies Portfolio

William Mortensen is in my mind one of America's outstanding artists with regard to photography or any other medium of graphic expression. He may not always be pleasant or he may sometimes be flippant in his art but he never is dull, hackneyed, or mediocre. His themes are improvisations in the main and his fantasies are delightfully exquisite, grotesque, bizarre, whatever the moment's mood brings him, but they always are worked out in a masterly way and reach the beholder as spontaneous productions. For a nominal ten dollars, by subscription only, we may any of us have a portfolio of twenty-five double mounted Salon Studies in Art Binding.

Have you been accepted at the
CHICAGO 1933 EXPOSITION?
Then see the show. It is worth while.

NOTES AND COMMENTS

Burleigh Brooks Robbed Again

It seems to have become a habit to rob photographic supply houses. And Burleigh Brooks wishes the habit did not find its vent so generally in his establishment. He writes:

"Again we are robbed! On January 23rd we suffered a loss of about $400.00 net. On February 22nd our show window was broken and two cameras taken, one with a 105 mm. f 1.8 Xenon lens. On Monday, March 13th, we arrived at our office to find our stairway door broken and entrance effected to our main display and stock rooms. The thieves had evidently hidden on the roof of the building during the day, in order not to have to force the outer door of the building.

A very large variety of goods was taken, including three 30 cm. Xenar f 4.5 lenses in barrel, one 30 cm. Xenar f 3.5, one 36 cm. Xenar f 4.5, numerous smaller regular and cine lenses, fourteen 9x12 cm. assorted cameras, nine 6x6 cm. Rolleiflex Cameras, two 4x4 cm. Rolleiflex Cameras, three Linhof Cameras, two 9x12 cm. Dubla Cameras, seventeen Kawee Cameras, two Pilot Reflex Cameras, three Foth Derby Cameras especially equipped, four Dolly Cameras, and other varied cameras, at a wholesale net value of over $3,000.00.

A survey in the metropolitan district reveals the fact that practically all photo dealers have suffered in the past year. One has had his plate glass window 10x17 ft. broken five different times. This is most astounding, as he is below the so-called "dead-line" in the financial district of New York. Several others have been robbed four times, and so forth. Very little of the goods has been recovered, estimated 2%, and in many cases it had to be bought back from pawnshops to avoid complications.

So little of the merchandise has turned up that Mr. Brooks thinks it may have been shipped to other cities, or perhaps even out of the country.

At a recent meeting of the dealers of New York, resolutions were passed for a committee to call on the Police Commissioner, to acquaint him with the facts and see if more steps cannot be taken to combat this serious menace.

Mr. Brooks reports that he is taking steps to arrange for an armed guard on his premises twenty-four hours a day."

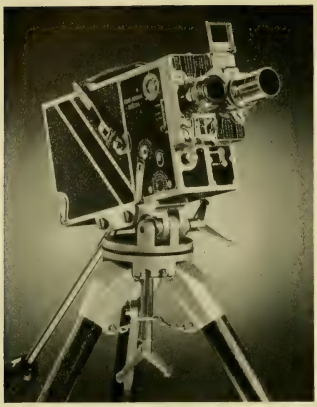
From which we deduce that Mr. Brooks is not going to permit the next monthly robbery to take place. Let us hope the police do their share in protecting the citizens.

New Engel Art Corners

The many careful and methodical photographers who maintain a systematic collection of their prints in albums, and the artistic picture makers who seek relief from pasted and glued forms of mounting are becoming a host in the use of Engel Poc-ket Art corners. These require only to be moistened and may be made to stick permanently to both mount and print or to allow of the print being removed. Your dealer or Engel Art Corner Co., Department 28 S, Chicago, Illinois.

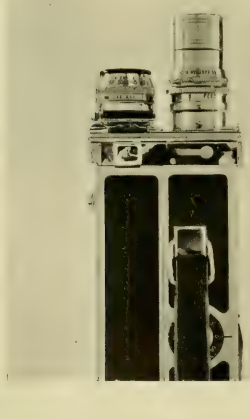
Miniature Camera Specialized Service

Vernon Long has for years devoted all his time and talents to the one purpose of perfecting the development, printing from, and enlarging of miniature films. Experiments both expensive and tiring, equipment especially constructed, methods devised for the particular products and sizes have been brought to present perfection and the owners of all miniature cameras may now feel assured of the best their negatives can give in negative form, as projection reprints, made into lantern slides, or printed or enlarged on paper. You will find it to your advantage to write Vernon Long, 944 Regal Road, Berkeley, California, for information as to mailing system from anywhere in the United States.



Cine Kodak Special 16MM

A camera for the Sixteen Millimeter enthusiast who wants all that the most proficient professional has on his machine. The Special will do everything that any camera can do and then some more. This instrument was designed to meet any and every demand. It is a dream come true. Advanced amateurs, engineers, physicians, laboratory technicians, motion picture clubs, lecturers, travelers, explorers, anyone with ambitions and a desire for lightness and compactness out of all expected proportions to the efficiency delivered will welcome the Special as the starving and parched host did the manna that dropped from the heavens. Our enthusiasm is but a prophetic emotion that will animate every cinematographer who will take the instrument in his hands. We have the photographers and specifications before is and wish that space permitted publishing them in detail. See one at your dealer's or contact the nearest Eastman Kodak Store. A letter to the Eastman Kodak Company, Rochester, N. Y., will, no doubt, bring you enlightening literature.



Lumiere Filmcolor

There is no experimental stage with Lumiere productions. At least nor as far as the user is concerned. Everything has been proven before the marketing. R. J. Fitzsimons Corporation, 75 Fifth Avenue, New York, will gladly send you particulars of the Lumiere Colorfilm which is identical in operation with the Color plates. If you enjoy photographs in Nature's true colors seen by transmitted light with all the brilliance that transparency gives, and desire the added merit of indestructability of film learn about Lumiere Colorfilm.

Robert Murray Bromostat Service

The newest addition to the Robert Murray Laboratories, 767 Market Street, is a complete Bromostat service which enables lawyers, business men, factory executives, architects and others the obtention of copy prints from original manuscripts, pages of books without removal from the binding, plans, and so forth. Just ring or write and the service will come to you.

The New Contax Camera

The new Contax Camera, recently marketed by Carl Zeiss, Inc., bristles with many exclusive features. Its wide-angle rangle finder was patented as early as 1929, and embodies the well-known principle of the rangefinders for guns. The new all-metal focal plane shutter ensures freedom from sticking or cracking. A novel and valuable scheme has been introduced by the makers in issuing INSURANCE CERTIFICATES in addition to the regular guarantee. This ensures the Contax owner for a period of one year from purchase date against loss or damage (except in such cases as are regularly excluded by law in insurance policies of standard form).

Pecker Film Company

The owners of 16mm cameras and projectors are often at a loss for reels of subjects which they have not been able to get for themselves and with which to amplify their little home entertainments. They may now buy for a little money 112 length pictures of Niagara Falls, Quebec and Montmorency Falls all one reel from the Pecker Film Company, 31 Church Street, Boston, Massachusetts. Write for list of other subjects.

Kodak Home Darkroom Outfit

Everything from trays to chemicals for developing and printing your own and of Kodak quality is now offered by the Eastman Kodak Company at a price far below the total of item prices. The lot which is complete is packed in a durable fibre case in which it may be stored when not in use. So complete is the selection that even a printing light bulb and safelight lamp is included. See it at your dealer's or any Eastman Kodak Store.

The Rolleiflex

This instrument is something more than a camera. It looks and feels like a jewel box and deserves as tender treatment. It endears itself to the owner in a companionship that induces one to carry it everywhere, always. And it is efficient to the n'th degree and rugged, withal. The crank and automatic register device for turning the film is not the least of its talking points. Write Burleigh Brooks for printed matter, or if you can see the Rolleiflex at your dealer's. Burleigh Brooks, 127 West 42nd Street, New York, is the American agent.

Ilford Plates

Of the many truly fine British products which Americans welcome Ilford plates have long been accorded an enviable position. Their Hypersensitive Panchromatic, Double X Press, Soft Gradation Panchromatic, and Special Rapid Panchromatic in the respective speeds and gradations supply the complete range of photographic practice. Norman-Willets are the agents but stock a complete line of roll-films, film-packs, cut films, and plates of all makes and a request for Catalog No. 30-D will bring you valuable information.

Stores and Stores

A Store is a place where you go to buy just what you need. If it is only a store that is all you ever buy and you never enter it unless you must. But a STORE is a place where you meet another fellow, male or female, on the other side of the counter who is glad to see you, interested in the same things you are, and wants to help you get a kick out of buying something you could do without if it weren't that there is so much additional pleasure in having it. This is never so true as in a Photographic Store. I recall my callow amateur days when I bought a dozen sheets of 4 by 5 Solio and spent a half hour telling my troubles and achievements and left with a new camera or something I never knew I wanted till the clerk and I had talked about it. To this day the STORE is one of my clubs. These camera salesmen seem to enjoy photography as much as I do and are as anxious to talk about it. We have a good time and, —well, I can't resist taking home something more to add to my collection. There is nothing sordid about it. The fun I get out of each dollar so spent makes it a good cause all round. I'm for the Store. But the store is a place I hate. They try to sell you something and are so darn busy about doing it.

We photographers are Nuts. And proud of it. The point is that unless the people in the stores are also Nuts we cannot meet on equal ground. Anyone can hand us what we ask for but only a Fellow Nut, as bad or worse, can stimulate the fervor that makes us.—I said makes us,—want another half dozen rolls of film, a new exposure meter, or a roll of that very Scotch Tape that can be used over and over again.

A Gold Photographers' Button

Photographers are a self-constituted fraternity wherever and whenever met. It requires no initiation other than into the ways of taking and making pictures with the camera. No high-sign other than the carrying of a camera. This fraternity may now vaunt the pride of its members by wearing a Photofan ten karat gold lapel button. $1.25 sent to J. E. Engelbourg, 509 Fifth Avenue, New York City, will bring you one.

OUR BOOK SHELVES

Conducted by G. A. Young

Where and How to Sell Photographs, by H. Rossiter Snyder.

Camera Profits in Photographic Journalism, by H. Rossiter Snyder. Published by the Rossiter Snyder Pub. Co. of New York, paper covers, price $ .40 each.

These two books are the fourth and fifth in the Snyder series on making the camera pay. Previous books in the series are: Camera Journalist Ideas, Profitable Photography for Trade Journals, and Profitable Child Portraiture. Each priced at $ .40. The real popularity which the first three books in the series have enjoyed is the best proof of their actual usefulness. The author, probably because of his long personal experience in the work, has been able to eliminate a certain vagueness that seemed to characterize previous books, by other writers, and instill an unusual decree of really practical "dope" in his pages.

Volume No. 4, Where and How to Sell Photographs, is a magazine market list with instructions as to the proper way to submit pictures and articles, and a discussion of the probable prices that should be obtained from the different classes of magazines.

Volume No. 5, Camera Profits in Photographic Journalism, divides photographs into four types according to subject matter. These classifications are, Inanimate, Plant Life, Animal Life, and Human Life. A detailed discussion is given as to the best means of finding, and marketing photographs in each of these categories and of the possibilities of profit in each class. The last chapter describes just what rights you assign or retain in selling your photographs under the various agreements that are commonly used as well as the details of copyright. This last chapter is of great value in carrying on your activities in a business like manner.

Art and Nature Appreciation, by George H. Opdyke, M.A., Ph.D. Published by The Macmillan Co. of New York. Cloth bound, 564 pages, $3.50.

It has been our experience that a large part of those beginning pictorial photography, as well as many who are not beginners, have no real foundation, no true understanding, upon which to base esthetic judgments. Their opinions are either so vacilating as to be non-existent, or are utterly dogmatic; arrived at by a purely mechanical application of a memorized set of rules. Such a condition is due purely to a lack of training in art appreciation, and it is obvious that no real enjoyment of any art form is possible until this is overcome. The purpose of this book is to meet just such a situation, not especially for photographers, but for all forms of art, including art in nature.

Mr. Charles Butler in an introductory note states: "This book approaches art appreciation not by the usual system of 'art history and criticism' but by training the eye to observe and developing in the reader the ability to judge and enjoy art directly, through personal analysis, rather than indirectly, through the analysis of others." . . . " To this end, Mr. Opdyke shows the beginner WHAT to look for, WHERE and HOW to look, until finally through intelligent observation he arrives at intelligent appreciation; he demonstrates also that it is possible for any intelligent reader to enjoy each step of the journey."

Die Theorie und Praxis Der Farben-Photographie, by A. Hubl. Published by Wilhelm Knapp, Halle (Saale), Germany. Price R. M. 3.40, paper R. M. 3.90 cloth. Available only in German.

The latest developments in the theory and practice of color photography by one of the leading authorities on this subject

CAMERA CRAFT

REG. U. S. PAT. OFFICE

Invitation to the Waltz — *Monte Luke, F.R.P.S.*

VOL. XL NO. 6 PRICE 20c

FOUNDED 1900

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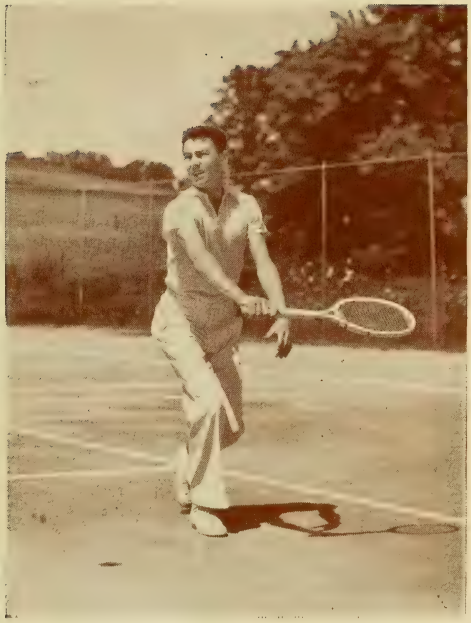

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SIGISMUND BLUMANN, F.R.P.S., EDITOR
Claus Spreckels Building, San Francisco, California
FOUNDED MAY 1900
Vol. XL JUNE, 1933 No. 6

A General Utility Camera

V. R. GAGE
Professor Mechanical Engineering and Mechanic Arts, Cornell University

(Illustrated by the Author)

One dreary winter day I found several hours on my hands, while waiting for the train in a small village. After exhausting the available reading matter, I started aimlessly wandering down the main street, and found nothing of interest except the display of fishing tackle and guns in the hardware store window. Continuing the stroll down a deserted side street, I found a sulphurous smelling spring, with a large elm beside it, which seemed to offer possibilities of a good picture, if I had had a camera, and if the lighting had been more pleasant. On the way back to the stove in the hardware store I noticed a frame structure, fast falling to ruin, but which might have been The Store when the village was young. Behind the cracked glass in the windows there were portraits, beautifully done from a technical standpoint, sharp, or diffused, but more noticeable and important, portraying real personalities. So I entered this studio, hoping that the Artist was willing to visit. He was. When I left for the train I was carrying two dusty old 4x5 plate cameras, made in the days when bicycles raced on cinder paths alongside of dirt roads. And fifty cents had changed hands.

These cameras had no rack and pinion, no removable lens board, and on the whole proved to be unsuited for rebuilding. But they furnished screws, hinges, leather for patching, and other useful parts. From one of them came a six inch meniscus achromatic lens, which when remounted so as to open up to about f/6 makes a very satisfactory soft focus lens. The other furnished a shutter for this lens, and one half of a seven inch rectilinear lens, which, placed in front of the achromatic, makes a four and one half inch lens satisfactorily covering a quarter plate when stopped down to f/22.

Some time later a 4x5 Pony Premo Sr. was found, which has

Fig. 1

a removable lens board, rack and pinion, rising, falling, sliding front, double swing back for both horizontal and vertical movements, and which was in all ways exactly suited for the plan, now much more definitely formulated. The next item to be found was a 3¼x4¼ Graflex Cut Film Magazine, and this cost money, but it is worth it. Then came the job of fitting the film magazine to the Premo. A wooden frame was screwed to the back of the camera extending the focal capacity sufficiently to permit the use of lenses of up to 7½ inch focal length. A back, fashioned after the Graflex back, was made by using strips of Monel metal bent to shape, soldered, silver plated, darkened with sulphur, and fastened to the wooden frame with very small machine screws, and with Ambroid cement. An incidental note may be made that this job was not completed in as short a time as the above description was written. Then a ground glass frame was made to fit the back, with the glass located absolutely in the same plane as the surface of the cut film in the magazine. When this work was finished it was found that the swinging back was not held as firmly as it should be to retain its proper plane in rough handling, so four set screws were put through metal pieces screwed to the camera box. These hold the back absolutely firm, and when the swing back adjustment is to be used the set screws can be loosened with a jackknife or a coin. So much for the back of the camera, which is shown in Fig. 2.

A wire frame view finder was attached to the lens board frame, so that it would follow the lens movements. The rear sighter was attached to the camera box, being held closed or open by spring pressure, in the same manner as most factory jobs. The complete arrangement is shown by Figs. 1 and 2. In addition, an ordinary reflecting finder from an old camera was fitted to the Premo, for use only in a sort of underhanded procedure. With it, one can seem

Fig. 2

to be mostly looking off into space, carelessly holding the camera pointing sideways, toward someone who might be camera shy if the photographer were looking in their direction.

My light weight German camera had suffered severely from abuse on camping trips, but its lens and shutter were good as new. These were attached to one of the several lens boards for the Premo, and the outfit tested, and adjusted.

The 6 inch focal length achromatic lens was mounted on another lens board, being held in bored holes in wooden blocks, as shown in Figs. 1 and 2, with the old shutter and bulb release. It serves for special work, but is not satisfactory for constant use. The f/4.5 lens has speed that is absolutely esential at times. But I have yet to find an f/4.5 lens that will work as close to the impossible in lighting as will an f/6.3; nor an f/6.3 that will work as close to that impossible as a single lens. Also, perspective seems much better in pictures taken with a lens of focal length considerably exceeding the diagonal of the film. So a 7 inch Dagor was fitted, by the makers of the lens, into the shutter which came with the 13.5 cm. (5.3 inch) Dogmar, with lens barrel threads and size such that the filter set originally purchased for the Dogmar would also fit the Dagor.

Just to complete the job, a set of pinholes was mounted so as to fit into an old Kodak shutter. Personally, I am not overly enthusiastic about pictures produced by pinholes, but I had a set which I had made a long time ago, when I was learning about them. They are very useful for certain unusual purposes. They can be used for extreme wide angle and extreme long focus work. Their depth of focus is always infinite, and they never distort. I have one interior taken with a pinhole located two inches from a quarter plate film, which shows the threads of the shutter barrel, and the focussing scales, just as sharply as everything else in the picture, and there is no trace of the people who were using the room during the whole of the hours exposure. And halation is practically nil.

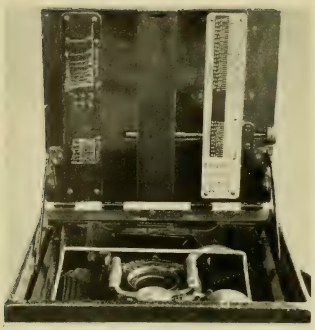
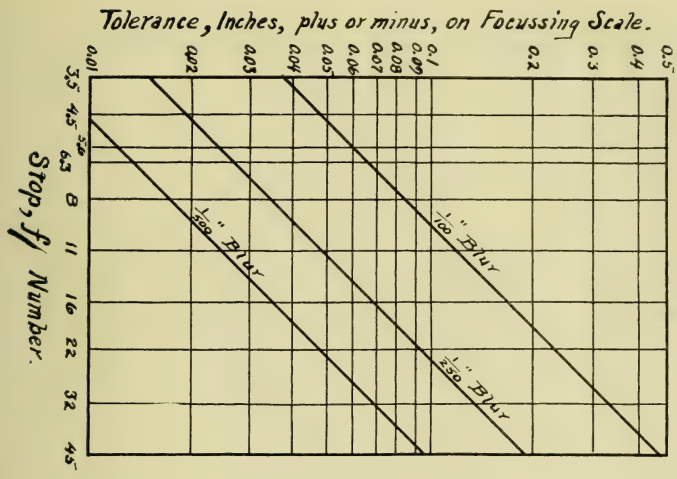


Fig. 3

The four focusing scales on the camera, shown in Fig. 3, were laid out from the curves derived from formulae found in the files of Photo-Miniature. First it was necessary to determine the equivalent focal length of the lenses. Then the computations were made, this work being greatly reduced by using logarithmic plotting. The numerical values for the focusing scale for only one lens were very carefully computed and plotted, for the other lens only three points were computed, and their curves were drawn through these points parallel to the carefully computed curve. These lines are not exactly straight, but may be used as straight for distances beyond six to ten feet. In attaching the focussing scales to the camera, the lens was focussed on a distant street lamp at night, and the scale was then screwed to the bed with the infinity mark at the pointer. The location of the 25, 10, 5, 4, and 3 foot lines were checked by focussing on a clear glass, low power, old style long filament Mazda lamp.

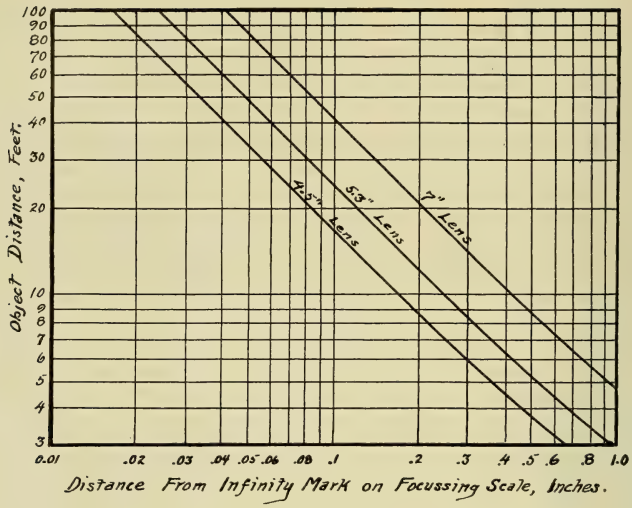
In order to avoid the necessity of using the ground glass to focus the diffused focus achromatic lens, it was necessary to have a separate focussing scale for sharp definition (f/16), for slight diffusion (f/8 or 9), and for soft focus (f/6 or 7). It was found that these scales could be identical except for location on the bed. They were located by the method of trial and error. For a given object distance, lenses of this type must be brought nearer to the film as the degree of diffusion (stop opening) is increased. A careful determination of the amount of shift with stop opening at a single distance was sufficient to locate the whole scale for that stop. It may be added that the amount of necessary shift varies slightly with the effect desired, with the contrast of the subject and the lighting, and apparently with several other as yet unknown factors. In spite of all these peculiarities of soft focus lenses, the scale has proved very satisfactorily in actual use. I determined the amount of shift with stop by focussing on an object with a normally strong contrast (similar to the black and white of a newspaper), in normal light (northern sky on clear day), by racking the lens as near to the film plane as possible while still having maximum sharpness of image. More attention was paid to securing maximum image sharpness than to obtaining minimum halo.

Not many exposures were made with the seven inch focal length lens before it became most certain that the old intuitive technique of guessing the depth of focus had ceased to function properly. A



search in the Library for concrete facts concerning depth of focus brought little information except two rules and some unwieldy tables. The two rules are:—(1) Depth of focus for a given circle of confusion is directly proportional to the f/ number of the stop; (2) Depth of focus at a given stop is directly proportional to the diameter of the circle of confusion. These rules are fine for use after the original setting is determined, but they are of no use in finding the starting point, as they assume the use of ground glass for focussing. So some more computations and plots were made, and one very important deduction; —For a given stop, and with a given tolerated amount of blur, the lens can be moved a certain fixed distance either side of the point of sharpest focus, independent of the focal length of the lens and independent of the distance of the object. This deduction may be stated in another way:—If the permissable circle of confusion (blur) is 1/250 inch in diameter, and if the stop is f/22, objects located at distances represented on the focusing scale 1/10 inch each side of the pointer will be sufficiently sharp to be called in focus. This linear distance on the focusing scale has been here called "Tolerance." The table presents the values of "tolerance" for various stops, and for various permissable amounts of blurring. This table is shown on the camera bed in Fig. 3.

If rules (1) and (2) above are memorized, together with the relation "one-tenth inch at F twenty-two"; neither the curves nor the table are necessary.



The above statements concerning depth of focus are known to be more than sufficiently accurate for lenses of from 3 to 7 inch equivalent focus in ordinary usage. However, it is doubtful if they are exact in a strict mathematical sense.

Several schemes were tried for making a depth of focus scale for this camera, and the one shown on Fig. 3 has been the simplest and easiest to use. In substance, it is to lay out the focussing scale by lines spaced 0.05 inch apart, starting at the infinity position. To mark each line with its corresponding object distance as read from the diagram. Then, when the lens pointer is set at any line on the focusing scale, objects located at distances shown on the adjacent lines will be reproduced with a circle of confusion of 1/250 inch diameter at stop f/11.

JUNE

Clarence R. Wylie, Jr.

The blue and the gold and the green that God
Has splashed over ocean and sky and sod,
Those are the colors that fill my breast
With the joy of living, and kill the rest:

The unwholesome lusting for wealth and fame,
The foolish search for the world's acclaim.
For what are those to this greatest boon,
Life and health and the month of June?

One Amateur Expresses Himself

Olin E. Hinkle

One of these days, when I get around to it, I am going to make a bid for the title of pictorialist—if actinic conditions are poor enough.

I am fully convinced that I could never make a picture which *Camera Craft* would reproduce if lighting were of the kind recommended to beginners and owners of new cameras. And I seldom fail to achieve an acceptable result when Old Sol is donning his radiant nighties or, perchance, just peering over the horizon at dawn. I've tried all manner of filters but found none equal to lengthening rays cast through mist, dust, rain clouds, or a glorious sunset.

My desire for pictorialism is synonymous with an ambition to catch in pictures the spirit of the Texas Panhandle's level plains, golden wheat fields, oil derricks, and unsurpassed summer clouds and sunsets. People say it can't be done, and to date it hasn't.

My earliest reaction to the pastime of picture-snapping was down in the pre-teens, when I refused to stick out my tongue for a moronic "portrait" after the manner of too many thousands of our film users in this country. Having made this substantial contribution to the art of kodaking in a period when a camera was little more than an excuse used by young persons to escape the eye of their elders during adolescent meanderings, I determined to look further into the mystery of the little black boxes.

An advertisement offering "a real camera, plates, and complete developing outfit" in exchange for a "few hours pleasant work in selling our marvelous soap" was intriguing enough. Through the sympathy of Mother and generous neighbors I disposed of the soap and waited impatiently for the reward.

Finally a package arrived and was opened. I do not know why miniature cameras are considered an innovation. That reward for selling soap was, if my memory is correct, about the size of a match box. No pictures ever came from the outfit. My observations had included only roll film, there being no professional photographer in my small western town, and the tiny plates wrapped without adequate directions were entirely mysterious. So, too, were the small envelopes filled with white powder and labeled "developer" and "hypo." Shortly the powder was spilled, the plates were unwrapped in broad daylight, and the piece of glass which served as a lens was "exhibit A" in the wreckage of what had posed as "a complete photographic outfit."

Several years passed with no more than casual observation of older youngsters who on Sunday afternoons "went kodaking." Then an itinerant fellow came to town with a tent studio. His developing of our photographs turned reddish black soon after he left. That visit, unsatisfactory as it was, gave me a desire to turn photographer for the benefit of the neighbors and my own wee bank account.

Money saved from selling vegetables finally reached $12 necessity to buy a 3A rollfilm camera with R. R. lens. A trip to the nearest big town, where a druggist did photo finishing was edifying in that the druggist taught me how to use M.Q. tubes and hypo for printing but advised that he be allowed to develop the films. It was a fortunate arrangement, producing a welcome income for a 13-year-old and pleasing the neighbors with photos of their babies and magical nonsense of adolescents produced with a 50-cent duplicator.

Ten years and a college career produced little additional interest in photography, because latent curiosity in the subject vanished when the college photographer mentioned the price of his 5x7 Graflex. Later in university study of journalism news photography was discussed but very abstractly. Then a few months of newspaper experience clearly showed that most professional photographers lack the "news sense" and speed which news camera men attain. I decided to become my own photographer. Before buying a camera, I noticed in a big city paper a picture of ducks—thousands of them and with wings "stopped"". I went to the city, sought out the photographer, and asked to see his camera. It was a Speed Graphic.

Life was almost unbearable until I, too, had a Speed Graphic. Provided with Zeiss tessar lens, f4.5, it did better work than I had a right to expect. I suppose, however, that every person who has not had a reflecting camera wants one. At any rate, I traded the Graphic for an R. B. Graflex with B. & L. f4.5 lens. Many times I have come near trading this camera for a Graphic or other type, but its evident advantages always seem to outweigh its bulk and lack of rising front.

In the last 5 years I have been a favorite customer of camera shops. First I tried a Conley with Goerz Dagor, and all was well. Then I traded the Conley in on a new Maximar A, and that, too, was a great little camera. In the 9x12 cm. size, however, plates were hard to find. I traded the Maximar for a Premo with Turner Reich f6.8 lens. This was my architectural camera for nearly a year.

Up to this time, I had no laboratory but used a photographer's when I visited to do something which he thought was a waste of time. Busy as managing editor of a struggling morning-evening-Sunday newspaper, I had no pictorial ambitions; indeed, I hardly knew the meaning of the word. Then I discovered *Camera Craft*

and developed a hunger for photography as advanced amateurs know it.

And next—bless the day!—William A. Alcock of New York came to town. He was for years counsel for a land company which founded the town of Pampa, Texas, now a city of 11,000. "Bill", as he is affectionately known by the oldtimers here, comes to Texas occasionally on business. Agents for his company notified me of his coming and said that, as a camera hobbyist, I would enjoy meeting an expert. It is unnecessary to say that a few hours with him inspired what I know will be a lifelong interest in amateur photography. It was not technical knowledge primarily, but spiritual inspiration which he implanted.

My camera interests may be termed B. B. and A. B.—"before Bill" and "after Bill." After Mr. Alcock and his suitcase filled with exposed packs entrained for the East, I turned seriously to the task of finding laboratory space. There was a complication in the fact that a young lady was about to be asked to make a trip to the county clerk for a marriage license. It was a case of "love me, love my cameras," but she consented to try both. Our first nest has been called a darkroom with bedroom attached. Now a large basement serves admirably and less obstrusively.

Together we have spent many hours tramping over plains, oil fields, hills and mountains and in testing the results in a well-equipped darkroom. It is a matter of record that her small folding cameras often achieve better results than my more ponderous outfits, but we attribute it to shorter focal length and smaller apertures and so keep peace in the family.

Our wall pictures are our enlargements. Also there are tinted portraits, pastoral studies, flashlights, and Christmas cards worked out photographically. I'm having a great time with "our" hobby—after Bill and the county clerk!

OF HUMAN HOPE

Bert Leach

Long is the way your caravan and mine
    Wind from the Gate of Birth, through desert gloom
    Uncharted, toward the Universal Tomb
Where each shall quaff his cup of bitter wine
That holds, withal, a grateful anodyne;
    Long is the way, and happy he to whom
    Is often given to pluck a wayside bloom
Or oft to see the orbs of heaven ashine.
Long is the way, with doublings manifold
    That curve and recurve to the dismal rim
Of chasms, whereover, if our hearts be bold,
    Into the depths we peer, abysmal, dim,
And pray, and hope, and think that we behold
    The folded pinions of the Cherubim.

Aperture As a Speed Factor

Harry M. Nissen

The moving picture technique has led the still camerist to perpetrate certain errors of judgment which are marring his pictorial efforts. It is a weakness not an advantage of Cine shooting that the shutter speed is determined by the exigencies of motion and persistence of vision. Therefore it is imperative that where increased speed in taking is called for the aperture be enlarged, which is unfortunate.

Now, be it known, there is a vast difference in a picture taken at f:4.5 and one at f:16 though both have had a correct exposure. The smaller opening will show a flatter field or, as it is called, depth of focus. The larger opening will differentiate the planes according to pictorial requirements.

It is for this reason as much as for adverse light conditions that negative material makers have increased and are still increasing the inherent speed of the emulsions. Motion picture film is now so fast that under quite normal conditions the aperture may be reduced to f:8 or even 16 and perfect results be obtained at normal speed of shutter.

To prove the foregoing be it known that compensating filters have been devised to permit fast emulsions to be used at large apertures when atmospheric effects are desired. The interception of light is equivalent to the slowing of the emulsion.

The deductions are that, if you want distance to show as distance and the foreground to be near and sharp, open up the lens, focus sharply on the foreground and let the distance take care of itself. If in this case you have loaded with a superspeed film slow down the light or put on a compensating filter. If you want a sharp all over effect, as in a room scene, close down the aperture focus on the center of interest point and shoot.

So little are these principles utilized, though common knowledge, that it is not even common practice at this advanced time to mechanically synchronize the opening of the aperture proportionate to the closing of the fade-out mechanism. The fade-out device as it contracts gradually acts as a lens diaphragm and one has the indefinable but unpleasant sensation of the image getting sharper as the edges gradually darken.

What has saved the amateur from very marked consciousness of the foregoing phenomena has been the fortunate circumstance that he works with exceedingingly short focus objectives. A one inch lens defies palpability of optical idiosyncracies.

Cameralogues

SEQUOIA NATIONAL PARK
VIRGIN COUNTRY FOR THE CAMERAIST AND CAMERA

SIGISMUND BLUMANN

(Illustrated by Miss Ethel and Mr. and Mrs. Sigismund Blumann)

(Continued from the May issue)

Morning literally comes up like thunder in the high altitudes and we woke at dawn. The trusty Graflex was carefully overhauled, the wife's Rolleiflex and the daughter's Kodak loaded and plenty of ammunition packed in the knapsack. You may be interested in my equipment. I still am attached to my Graf Variable though it must be confessed it is used mostly at sharp and so a Tessar IC or a Xenar would do as well or better. The film offers a wider scope and taste. For the smaller cameras we insist on just plain, every day roll film but the Graflex being an ambitious instrument we carry ordinary roll and film-packs, for wide-open and cross country shots, chrome emulsions for the shadier places, and panchromatic for the deep wood where the light is yellow and green and for the colorful red bark of the sequoias.

I am predisposed to plentiful exposures and prefer to err on the side of over exposure in the shots where the light is weak. The old fashioned advice to expose for the shadows and let the highlights take care of themselves has served me in nearly every contingency. With careful development it is possible to hold back and the tank gives wonderful averages, but no manipulation can put an image where the light has not acted. So it is impossible to give you definite timings. The conditions vary too greatly from time to time and place to place. It will be well to keep this in mind, however: for every thousand feet above 5,000 altitude close down on the aperture a little or decrease exposure. How much? Hard to say for the same reason that the locality and quality of light must determine that. This ambiguity is easily cleared up by doing what I always do. There is a carton of Tabloid Rytol in my kit and the night after the first outing by the light of my flashlight with its disk of ruby celluloid behind the lens, I make trial developments of test exposures in the basin. A few ounces of hypo enable me to clear the films and decide by the appearance of the negatives what to do for the rest of the season in that place. If anything worth keeping turns up I wash and dry the films. If the experiments be all wrong they are thrown away after

Bruin smells something good in the Bears' Kitchen

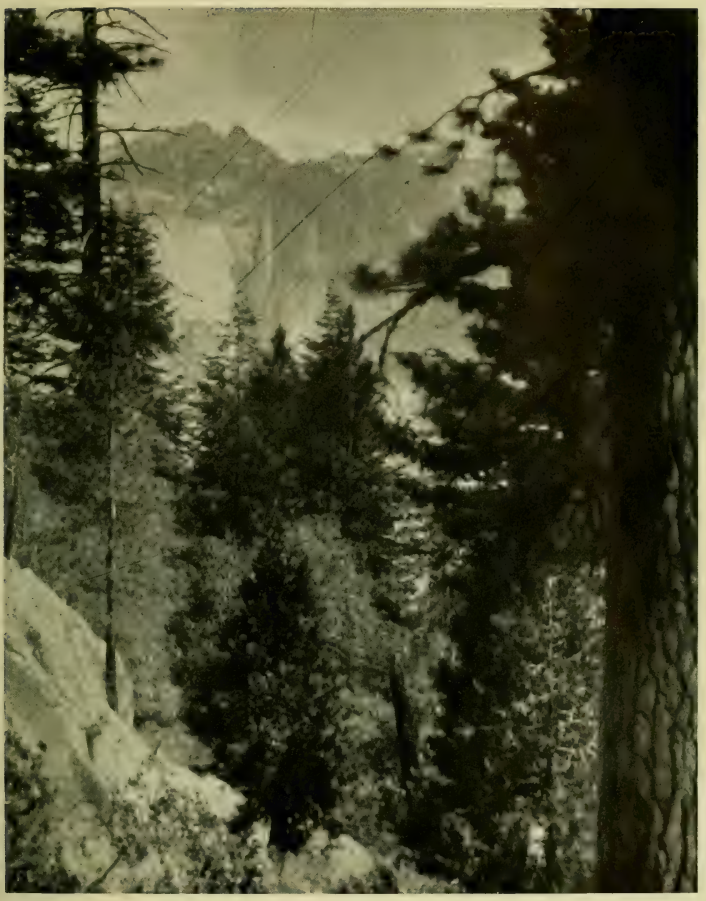
This tawny prowler looked balefully at us

a careful consideration as to what the faults are and how to be governed in the future. There never was a book written that could foretell the delicate variations in light that the photographer encounters as he hikes from one altitude to another and from the deep shadows of the redwoods into the open trails of the high mountain sides. The exposure meter is a great help but the trial development confirms or condemns your skill with the meter.

And so, the cameras inspected, the supplies packed, the insides of the boots talcummed and put on at the last moment, we are on our way.

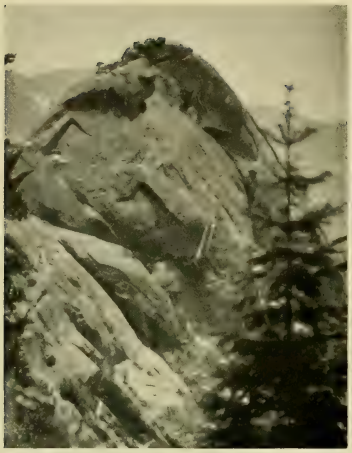
Before starting on our adventures along the trails we took things easy for the first day and evening and attended the campfire, just that once. Later we were too tired by sundown to do else than sit under our particular big tree in front of our particular cabin and inhale big lungfuls of pine and redwood perfume. This campfire belonged to the people gathered about it. They furnished the program from amongst their number. The Park Physician closed with a story or two and believe me he is a true humorist. The young people then wended their way to the dance and we to our homespot.

So much for generalities. Our intentions were specific. We were there to hike and climb and take pictures. The first day ended with a night of unbroken sleep. The big bear that invaded camp nightly and whose visits we anticipated on future nights by putting a lump of candy or something desirable in the garbage can, did not waken us this time. We just slept and woke to the reveille



Castle View

From a high trail



Morro Rock along the ridge

A profile of Morro Rock

of birds, chipmunks, and booming of grouse. The sun is an early riser in the high mountains but we were up to meet his first rays. Fire was blazing in a few minutes and coffee spread a fragrance that begot an even keener appetite. Boiled eggs, very fresh, cream of the best, good rolls, and an ice-cold melon apiece fortified us for the day to come. The pockets were filled with film rolls and film-packs, a lunch packed and Ho! for the trail. This is the life.

I am tempted to reminesce and narrate but shall resist and let the pictures and captions carry the story. One amusing anecdote may be condoned. Bears like sweet and unctuous things. We know that. So did the Park Traffic Cop. A young and most capable fellow but more experienced now than before that of which we tell. His hair was coming out on the comb so he annointed his head with hair-tonic and lay him down under the trees for a good night's sleep. Toward midnight he was awakened by a tickling of the scalp and found a big bear licking all the hair-grower off. His ejaculation, "Get out of here, you blankety blanked old fool", scared the bear, but the young man never considered how fortunate he was that he wasn't sweet faced and sweet-tempered. He should have been a headless wonder by this time, fit only for a Metropolitan Policeman.

A word for the practical. Whereas in the Yosemite one is likely to under-expose from not allowing for the fact that there is only a top light, the walls of the valley shutting off all other, in the open Sierra stretches one must avoid overexposure. There is the highly actinic light of altitude unimpeded save under the trees, and a rarified atmosphere which filters very little of the ultra-violet rays. It

has, as said before, been my practice to cut down exposure a little for every thousand feet beyond the five thousand altitude. This reduction may be made by moving the time lever or contracting the aperture. Thanks to the latitude of modern emulsions, especially the chrome films, one need not be over particular within bounds.

(To be Continued)

MIZPAH

Ethel Johnson

When my dog dies
He cannot go
Up into Heaven.
They all say so—

The solemn preachers
And grave wise men.
It's a sin for me even
To think of it then.

And yet I wonder—
On Judgment Day
If my dog should come
In his foolish way,

Wagging his tail
And running straight
At the children's heels
To the Pearly Gate,

Would good St. Peter,
Holding the keys,
Push him back
As he jumped at his knees?

Perhaps he'd say,
In his sternest tone:
"Down, sir! No dogs
At the Golden Throne!"

"What do you know
Of hymn or prayer
Or Holy Writ
That you venture there?"

Then my dog would stop,
In sad surprise,
And hang his head,
Cast down his eyes;

"All of these things
I know naught of.
All that I know
Is how to love."

And the Master then
Hearing from within
Would call out clear:
"Let him come in!

To the Golden Throne!
I want him near
As a model for some
Of the righteous here."

Motion Pictures in Relief

Oscar Haub Meltzer

The old fashioned stereograph which consisted of two pictures of the same subject taken at the same time through two lenses on the same camera on the one plate is probably a familiar to most of our readers. Looking at the double prints through two lenses in an instrument called the stereoscope gave the impression of relief. The explanation is simple. When we look at a solid object with both eyes we see it a little farther along the right side with the right eye and a little farther along the left side with the left eye. The wonderful brain translates these phenomena into a deduction of fact: if there be two sides as well as a front plane the thing must have relief.

Many ways have been tried to produce this effect on the screen with motion pictures but they necessitated prohibitive expense in taking and projecting apparatus. Devices such as spectacles with a green and red lens in right and left eye respectively and the screening of two images taken as a stereograph is taken, one image being shown through a green and the other through a red filter necessitated equipping every individual with such spectacles. Not so good.

Now the thing has been found it is laughably simple. If persistence of vision can make motion seem continuous and real why can it not be utilized to give stereoscopic effect. It can and it does. The invention entails no change in cameras or projectors. An attachment is placed on the tripod head which occilates the camera from one twentieth to one thirty second of an inch with each frame. This means that the first frame shows 1/40 of an inch to the right and the second frame shows 1/40 of an inch to the left of a point center. Such variations give the 1/20 inch difference of which we speak.

As the picture is filmed the eyes see first a little more of the right and next a little more of the left side of the solids depicted on the screen and the wonderful mind makes its factural deduction from the evidence and concludes that these solids are not reduced to a plane but really are solid.

We may now expect to see motion pictures in which the characters not only move and talk but have substance. The miracles of the Greek Oracles have materialized. And to think! The Cine camera you have, the same tripod to which you are accustomed and nothing additional but a little occilator to attach which does not interfere with panning, tilting, or any of the usual manipulations. There is something new under the sun at last.

Stenopaeic (Pin-Hole) Photography

Prof. Dr. H. D.'Arcy Power, M.D., F.R.P.S.

(Illustrated by the Author)

(Continued from the May issue)

Correct Drawing

The picture projected by a lens is made by rays bent from their path and meeting in focus at different points in accordance with the distance they travel, that is to say the distance of the objects from the lens, consequently the drawing is only true for those objects that have been sharply focussed. The eye sees all objects equally sharp on which its attention rests, tho it does not observe them all at the same moment of time, nor with the same attention, consequenly the final impression is a complex of memories, whose dominant features make up the picture as we conceive and remember it. In lensless fotography there are no bent rays, each light wave proceeds directly from the object to the surface where it makes its impression, therefore there is no such thing as objects being in or out of focus and the resulting picture is absolutely true in drawing as it is in gradation; always provided that the light has been given time to have full chemical effect. A photograph so made is much nearer to our concept of the object or scene than that produced by a lens. We do not see a tree and its leaves at the same time, unless we be a botanist seeking information, we only receive a general impression of the latter. It is just such a general impression that the rightly chosen hole gives. *This identity with natural vision makes for a plasticity* and beauty that makes a lensless photograph approximate the work of a trained artist.

As there is no focus it is immaterial where the hole is placed in relation to stenop and plate, the only change being in the size of the picture; it is therefore possible to set up the camera and from the same base photograph the scene up to any size that the extension of the camera will allow. There need be *no lost space* on the negative so made.

The Stenop

The first problem is the material of which it shall be made. The diameter of the smallest hole will be 0.25 mm. If the entering rays of light are to suffer only negligible reflections from its walls they must not exceed one per cent of this, that is 0.0025 mm. It is possible to beat some metals at one point to such a thickness, whereat it can be pierced and the introverted edges filed off. This has been largely used, and working details are given in my book, No. 71 of the

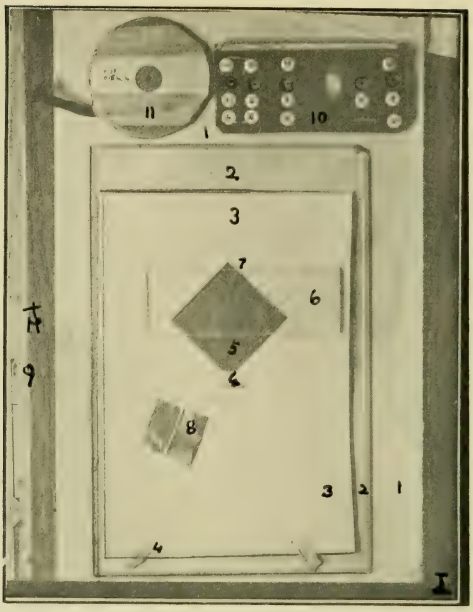


Figure I

Photo-miniature series. I no longer use it, having a better method. Black, light proof paper such as that used between the films in the Agfa Film-pack is very thin and can be used for making square stenops as described by me in *Camera Craft*, Vol. , No. , which give excellent results. But the best of all material is a metal foil, such as the tin-lead foil formally in general use or the now universally employed Aluminum, which can be obtained as thin as 0.0002 mm. and still be usable in the manner to be presently described. Other materials, such as Ebonite have been used and some are still on the market, but as this is not a history it is better to proceed to the description of the stenop I now employ and invented. First let me point out why other methods have often failed: First the material has been too thick and the hole a tunnel,—secondly, holes made by piercing have everted margins that can be rarely worked smooth —thirdly, whatever way the hole be made it will in a short time collect dust that is impossible to fully remove without injuring walls so excessively thin, and the good results first yielded by the stenop progressively deteriorate. This I have demonstrated by microscopical examination and was thus led to protect the openings by the thinnest form of microscopical cover glasses. . . . . .

The Making and Mounting of a Stenop

A sheet of glass is laid on a piece of white paper, and covered with another sheet, fastened to the lower end of the glass; on this is spread a piece of the thinnest possible aluminum foil 6 c.m.x6 c.m. This is folded exactly in the middle, (best done by the aid of a piece of thin card) the fold is pressed flat with the pulp of the finger, and the foil again and pressed flat. This should give a perfect square with 1.5 c.m. sides. It is fastened by the free edges to the paper with the closed angle pointing away from the worker. A microscopic mounting slide, with ground edges, is laid across this end and pushed up towards the point until the projecting part equals in length the diameter of the hole it is desired to make. In the case of the smallest stenop this would only be a quarter of a millimetre, hence the careful procedure advised. The next step is to press the slide firmly down while with a sharp razor the projecting tip is cut off more by pressure than dragging. Before making the cut care should be taken that the two sides of the little triangle of foil are equal, otherwise the resulting opening will be diamond shape instead of square; a certain approximation to this form will be harmless, but an elongated diamond will generate difraction rays at its acute angles. Another way of removing the point is to clamp it between two pieces of glass and then cut it off with a pair of fine sharp scissors of curved form, such as are used in eye surgery and by manicures. The most exact way is to fasten the folded foil to the stage of a micropscope having a mechanical stage and means of this advance a slide over the foil until the desired distance from the point is reached as shown by a micrometric reading. It works well and easily but few photographers have the means of employing it. The opening having now been made the next thing is to measure it and mount it.

Measurements

A man who has made very many stenops will judge their size with fair accuracy, but it is not wise to do so because irridation comes into play and varies with the light passing through the opening. A much better way is to put the stenop over a piece of gaslight paper in the printing frame and thus obtain a sharp and accurately outlined black spot that can be approximately measured by a half-millimetre measure, or yet more accurately make an enlargement of from four to ten diameters which can be exactly measured and the result divided by enlargement used. This will also reveal any roughness or deformity of the opening and these must be rejected. The diameter found is written on a piece of paper and attached to the stenop. It is best to make 20 or so, and then sort them into groups of those approximating:— 1—0.75—0.5—0.33—0.25, mm. Each of these groups will be spoken of from now as Nos. 1, 2, 3, 4, 5. Large deviations from these measurements are rejected. In practice

the making of a large number of stenops takes very little time. Stenops takes very little time. Stenops not immediately mounted should be preserved in cellophane envelopes.

Mounting the Stenop

This consists in mounting the stenop between two microscopic cover glasses, round or square, and of about 16 mm. diameter, and of the thinest possible material, and then protecting these by a covering of thin cardboard or metal. First the stenop is placed on a piece of white paper and one of the cover glasses is touched round the edges with a little adhesive, and pressed down; it is turned over and the cover affixed to the opposite side. The pressure must be light, and made with the pulp of the finger, as the glass is readily broken. When the adhesive is set comes the mounting of these fragile elements in such wise as to permit their handling in a form adapted to take the place of the lens. As the glass covers must be cleaned occasionally it is necessary to leave sufficient free surface to easily rub; therefore cut or stamp out from the mount an opening of one cm. in diameter, and carefully center the stenop therein. A similar piece must be placed over the stenop so that it lies protected on both sides. The edges of the top and bottom pieces are clamped together with wire or fixed with adhesive, the back surface must be blackened.

When the front of the camera permits it, or a special camera is used, such as I shall describe in this review, it is possible and advisable to mount all five of the stenops, as well as a simple view finding lens in a series, on a carrier that, running between two grooves allows of each opening to be pushed in front of the central opening of the camera. An ordinary plus spectacle lens cut down to a diameter of one cm. acts as the view finder. It gives a clear picture at its focus and a quite recognizable one when racked in either direction beyond it.

(To be Continued)

WITCH HAZEL
A. G. Miller

Ah, surely you must be a witch
With weird and twisted limbs!
Your crooked fingers seem to twitch
And you have the queerest whims.

While other trees their dead leaves shed
As winter cometh on,
With yellow flowers you deck your head
When other flowers are gone.

And not content to stay your needs
Till wind and rain supply,
You must be shooting of your seeds
At all the passer by.

The Second Philadelphia Salon

Harry C. Earle

Last year Philadelphia entered the International Salon field with a show most worth while hung at the sixty-ninth street branch of the Pennsylvania Museum of Art. It was successful in getting famous entrants and in the audiences which seemed to come in large numbers and enjoy the exhibition.

Philadelphia had long nursed an ambition to take its place with Los Angeles, Pittsburgh, New York, Chicago, Buffalo and other metropoli in pictorial photography. It had artists who were prominent and a citizenry that appreciated photography at its best. The first salon gained what was so desirable and has become an institution.

The second exhibition received about two thousand prints from which were chosen one hundred and ninety-nine. This will convince those who were so fortunate as to be hung that the jury was highly critical and that the successful have cause for pride. The judges were Pirie MacDonald, Charles K. Archer, Joseph M. Bing, Margaret Bourke-White, and these names should carry conviction.

Many of the rejected prints might easily have gotten by at other times in other places. There were sufficient numbers of fine examples of pictorial photography to have made several shows.

While the intent seemed to be to have this an exhibition of pictorial work there were outstanding airplane, commercial, decorative, and commercial prints on the wall, constituting the Salon one of larger scope and deeper purpose.

It interested me to see the prints in the adjoining gallery which the Museum on its own responsibility had hung as a sort of supplementary show in exemplification of recent movements in photography as related to the history of art. It was somewhat in the manner of the Royal scientific section and went over well.

Another interesting addition was the loan collection of historic apparatus illustrating the art and science of photography, and the motion-picture projector used in the first demonstration of cinematography in America. It intrigued the visitors to compare old cameras and things with modern pictures. The lesson was patent.

It was before my time but I have heard that there was a time when photographs were not admitted into Museums and Art Gal-

A Bridge, Montenegro
Alex Keighley, F.R.P.S.

Second Philadelphia International Salon

leries excepting as they reproduced museum pieces as records o visualized historic data. Today few art institutions would go o record as not having had at least one pictorial photography exhibi tion a year and some stage them monthly.

Thanks to the efforts of the members of the Philadelphia Salo group and the highly developed judgment of the members of th hanging committee I can report a really fine Salon carried throug with perfection of detail.

Furthermore, with comparatively little experience in this pa ticular city and with photographic salons, all concerned have su ceeded, as I have said, in establishing an institution that has grow and shows indications of growing larger and even better. The en virons were all that could be desired, the management perfect, an the show worthy of the best audience—and the best audience cam enjoyed, and commended.

OUR MONTHLY COMPETITION

Allan Franklin Barney has produced as fine a portrait as we have seen these many days. The management of lines is particularly pictorial. The mass of hair moving toward the left is beautifully carried along to the lower right by the highlit collar and shoulder drape. The high key fits the blonde subject and the color of the print is a delight to the eye. Even the texture of the paper conforms to the unities. The technique, as a matter of fact is so essentially a part of the picture that we have reproduced it as nearly as possible as a Frontispiece.

F. Y. Sato, true to his artistry, shows a patternistic design that should have achieved first place any month but just happened when Barney edged it out. The angular arrangement of the bamboo rail, the triangulation of low post, bird and high post, the framing foliage at top and sides and the exquisitely modulated shadows constitute a sum of masterly pictorialism.

Jack Hazlehurst shows a Missonne influence without suggesting imitation. I especially like the highlight under the man and barrow. The big thing in the picture is the mood. It is there. Criticism strains somewhat at offering these suggestions—the removal of the straight line on the pathway at extreme lower right; lightening the mass of foliage at the right, or an inclusion of tree-trunk to keep the picture self-contained; and something not distracting to relieve the reiteration of tree lines on the left.

K. Ota knows his native art and uses it with consummate skill. That luminous ripple widens under the eye, the foliage at right and tree-trunk at left, one hanging from the top, the other rising from below with the oval at exactly the right distance from the four margins are like music. Mr. Ota, I would praise your Notan highly.

Dr. Max Thorek, F.R.P.S., continues to send in splendid things that do not seem to get him his erstwhile repeated first places. Perhaps judges attuned to the pictorial consider portraits in an unsympathetic way. I don't know this to be so but it has been evident that portraits that win first place have more imagination that verisimiltude. As a character study this work of Dr. Thorek is outstanding and will add to his laurels.

D. Schneider is going up into the advanced, pronto. The Black Bonnet is a picture. There is more than portraiture here. Those bright but sad old eyes, those honorable wrinkles and the wisps of white hair, the humorous twitch to the corner of the mouth tell a story. You have expressed a loving sympathy with homely old age here, Mr. Schneider, that will get the commendation of painters.

George Kellerman presents a study in configurations. The alertness of the lady and the dog, the poise of both heads, are well schemed. The lighting is good but might have been stepped up just a little. There is a lack of convincing relief. Good work, none the less.

Mrs. Elsie M. Keyser has given us one of her best this month. It is really the first of her pictures that not only hangs together but is a unit. The two subjects becomes a unit without device of a created purpose. Mrs. Keyser has in her favor at all times the almost unexceptional interest in children and dogs and this she plays upon with skill.

Harry E. Perl really belongs third to my way of thinking. Here is strength that commands rather than appeals. The placing is perfect. No mistake has been made by diffusing what appears so closely on one plane and within the focus of normal vision.

D. E. Jack will forgive me when I say his print leaves me cold. It is the sort of thing that seems to be demanded of pictorialists these days. Very few juries can pass up anything that looks black and white enough and has angles higgledy-piggledy shooting jazzy designs over the paper. Call it a trend and let it go at that. This is not a condemnation of architectural patternistic design but of blocked up shadows and whited out highlights shooting at tangents in all directions. Mr. Jack has sent us things which I liked and the confession that my taste is not even convincing to my own judgment may help some. But this Bascule means nothing but a clever arrangement without pictorial appeal.

This competition is growing larger and better. We seem to be getting along finely and as long as the readers demand criticism they shall have it. Only let me see constant improvement. Let me share your pride in your progress.

SECOND: *"Bird and Bough," F. Y. Sato*
THIRD: *"Day Begins," Jack Hazlehurst*
FOURTH: *"The Ripple," K. Ota*
FIFTH: *"Very Rt. Rev. Dr. F. V. Corcoran, C. P.", Dr. Max Thore*

ADVANCED COMPETITION

JUNE, 1933

Heiman Altman
Hildreth Atwood
Allan F. Barney
Dr. P. C. Barry
F. M. Beckett
Miss Harriet Betz
Mrs. Afredetta Compton
Fred E. Crum
Chester Dauerheim
Dr. L. K. Devine
Mrs. C. B. Fletcher
Dr. Henry Goetting
H. I. Goode
Jack Hazlehurst
Lionel Heymann
Philip W. Hutton
Dr. C. L. Inman
H. F. Kells
Sorab J. Kharegat
Charles Lincke
M. McGroarty
Ag. Mentsene
John Muller
Henry Niemeir
Dr. M. A. Obremski
Peter O. Olson
Mrs. J. O'Neil
K. Ota
Guido Pelletieri
W. Glenn Rider
P. J. Riley
Anton Roensen
F. Y. Sato
Giovanni Suter
Dr. Max Thorek, F.R.P.S.
H. Unterman
Miss Henrietta Vail
Miss Etta Yates
I. Zemansky

Medal Award
"The Black Bonnet"
D. Schneider

AMATEUR COMPETITION

JUNE, 1933

A. V. Astone
Dr. H. C. Atwood
Arthur C. Bean
Maurice D. Bejack
Faust H. Boyd
C. H. Bunch
Eric G. Burnham
Robert Byrne
Roland Calder
Bernard J. Cassidy
Edward W. Cochems
George J. Christensen
William J. Cuett
Glenn A. Davis
Dr. Floyd De Eds
Rudolfo Dresel
John L. Filson
Miss Helen M. Forster
Mortimer Friedman
Paul Furer
Nat Gaer
Miss Elizabeth Goff
E. H. Golisch
B. Hamilton
Olaf C. Hanson
Gene Harding
James Hobart
H. G. Hogue
D. E. Jack
Cyril Jasmin
Bruce Jenkins
George Kellerman
Mrs. Elsie M. Keyser
William K. Kirkwood
A. H. Jongeneel
Bob Lyon

SECOND: *"Friendly," George Kellerman*
THIRD: *"His Pal," Mrs. Elsie M. Keyser*
FOURTH: *"The Shadower," Harry E. Perl*
FIFTH: *"The Bascule," D. E. Jack*

Charles Mancke
Mrs. Lydie E. McKim
Murray B. McKinnie
Miss Mary McLennan
J. W. McManigal
Paul L. Miller
Karl W. Mueller
M. G. Mya
Russell T. Neville
C. F. Nix
A. May Ormsbee
Mat Oglesby
Chester J. Owen
Robert E. Payne
G. A. Peake
Harry E. Perl
R. D. Pestorji
Ward C. Platt
Miss Josephine Ramage
Frank X. Reilly
George Michael Rex
Henry L. Rost
Otto V. Rouch
Cadet E. Russell
Carleton A. Scheinert
D. Schneider
F. H. Sherry
N. P. Smith
George M. Stone
Miss Clara C. Tomlin
Forrest Townley
A. W. Vine
B. J. Waters
G. W. Wing
George F. Young
Ralph Zunzer

Under the Editor's Lamp

Roosevelt, President

Politics have no place in our magazine. Photography recognizes no democrat, republican, or party of any name. But being published in these United States **Camera Craft** owned by a Down Maine Yank, edited by an American born, will be permitted to add its ecomiums to the universally accorded and nobly earned approbation due our President, Franklin Roosevelt.

It behooves every printed journal, every publication of whatever political affiliation to accord a great man praise of what fine things he has done in the hope that it may encourage him and strengthen him to do more and finer.

What Roosevelt achieved in the first two weeks of his administration might have awed Hercules. The Augean Stables were nothing like unto this. It is not a photographic matter but it is American and after all we are American.

God bless our brave President, guard him, and hearten him in the hours of great fatigue and probable discouragements, clear his doubts away, and keep him for us for long service.

The Contamination of Taste

In closely contiguous countries where national spirit runs high one people is likely to hold the other in extreme contempt. It then happens that the best of each nation holds itself aloof from the other and that the individual who outrages the popular opinion of his own fellows is likely to be the poorer sort. Being of an inferior class it follows that when he chooses a wife or she accepts a husband from the so considered despicable race either and both are in most cases inferior. Their inferiority is not lessened by the contempt in which they are held by their respective countrymen and the lowly station becomes still lower.

This has begotten a phrase that should not, does not rightfully, apply to humans, —Mongrel.

The intermarriage of races, with certain exceptions, is good for posterity. The greatest peoples have been combinations. We may instance just one for a point in case, the Anglo-Saxon. But here we find a conquering horde who find much to admire in a proud and upstanding people who are not ashamed to have been conquered by such fine specimens of mankind.

Where national contempts and racial hatreds are defied and the attitude of society stigmatizes already inferior individuals it may be presumed that a general intermarriage would lead to a general deterioration. This leads to cultural decay.

And taste is affected by these factors and by the dilution and admixture of contrary concepts of good and bad, ugliness and beauty and so forth.

In the individual, where a radical movement in art is projected by the few who feel the urge to do new things differently, follows for the mere sake of keeping abreast of the time but without an assimilated acceptance and understanding whereof he partakes, the taste is contaminated not improved. For he who does and thinks it right may be wrong but is not sinful, but he who acts against his conscience is wicked.

Many a picture maker who in the depths of his heart dearly loves the classic forms of beauty and still creates what is called New Art fails not only in being new but in being artistic. The embryo of his conceptions are marked by the ill formed toad on which his imagination has stepped at a critical time.

That is why much of what we see and which is offered us as pictures is not artistic but psychopathic.

Beware lest you permit your taste to be contaminated.

Protective Simulation

The other day a friend commented on the collosal conceit of a certain well known pictorialist. The critic had no spites and the comment was quite casual. The artist is a radical and has been liberally abused by his fellows who, if the truth be told, have less dislike for his radicalism than for his superiority. Also, this muchly abused man would seem to the careless and unsympathetic to really be about as conceited and egotistical as a man can be and escape the fool killer.

Oddly enough, though we are strangers and have rubbed one another rather the wrong way by mail, I understand the man better than he understands himself. His

opinion of himself is not nearly as high as his assertions. Not nearly high enough. He is whistling to keep the ghosts away. The poor fellow has an inferiority complex that needs continual licking. Then, too, the world insists on belittling him so with commendable pride he tells it to go to ——.

Such a fight against a weakness within and contrary influences without is not to be condemned but commended. Here is no lier down, no whiner, or submitter to man or fate. If those whose good opinion he would earn will not accord it, if none will attempt to understand his expressions, then he will go on expressing himself and say to mankind as Browning did to God: "There are two of us."

Of course true ability and genuine achievement is essential to such deductions. If it were an ass that brayed it should be a bray we hear. Ignorance and stupidity generally are more sincerely assertive, more genuinely egotistical, most positively self satisfied.

This artist is Job crying to his Maker: "Oh! Lord! How have they increased that trouble me. Many are those who assail me." But to these enemies he shows a brave front and says: "You say I am nothing. You are no more entitled to an opinion than I. My opinion of myself is that I am the greatest and my opinion of you is that you know nothing at all."

And if he addressed these words to me I should say he was, most likely, right. And sincerely and wholeheartedly my sympathy goes out to him for he is entitled to his place and his opinions, even of you and of me. He is human as we are human and we are kin whether we acknowledge the tie or not.

There is much on earth, especially much of men and life, that must amuse the Creator who made man in His own image only to see how volition has enabled the creature to remake himself in an image of his own meager conception.

VOLENTA DEO

How shall you dare to say in pride
That this or that is wrong or right,
When planets roll unquestioningly
And comets in their course set free
Mysterious wakes and in our sight
Upon the tideless ether ride?

How dare you think that you know best
Why some should suffer want and pain
Whilst others surfeit? If you can
Solve the small problem of a Man
Or bring one dead to life again
You shall encompass all the rest.

'Tis not within the scope of man
To think how God ordains his course,
Or why, or when, or how things are.
No less the amoeba than star
Responds to His inexplicable force,
Conforming to a larger plan.

Nor is all futile as may seem
To desultory thought, for know
That moonlight sadness, sunlight smile,
And daily trevail are worthwhile
If we but glory that we grow
Nor make this life an idle dream.

Thus you and I can only try
To live our lives and strive until
The edict reaches us to stop;
To carry on until we drop;
And then conforming to His will
Contentedly agree to die.

Selling Points ✦ Points To Sell

By John P. Lyons

A subscriber asks: "Is there a market for photographs of new buildings?" Yes, there is an extensive market for such photos. And most always, there is important building construction going on so this market is worthy of thought. We do not mean the residence, or house and garden type of building. This is a distinct market in itself. Rather, this month, let us discuss the markets for pictures of the building type, including such groups as postoffices, civic buildings, museums, libraries, churches, theaters and such public buildings as office, hotels, apartments, etc.

Plumbing trade papers will buy photographs and illustrated articles of the plumbing installed. Likewise, other trade paper groups will be interested in the angle of construction in which this trade paper group specializes. This includes heating and ventilating, electrical work, power plant and kindred facilities.

Specialized journals want the information on the particular product they exploit. Art of Mosaics and Terrazzo, 400 W. Madison St., Chicago, pay 1 cent per word and $2 per photo for illustrations of new work and installations. Granite Marble and Bronze, 475 Main St., Cambridge, Mass., want photos of new uses of granite, marble and bronze, building interiors and exteriors trimmed with granite or marble, bronze hardware, elevator grills, doors, etc. Stone, 353 Fifth Avenue, New York, pay $1 to $3 for artistic photos of architectural uses of natural stone, marble, granite, limestone and sandstone. Want construction views, finished exteriors and interiors and close-up ornamental details of stone trim. Artistic views of stone churches, public buildings, etc.

Associated Contractor, Chamber of Commerce Bldg., Worcester, Mass., offers a limited market for the engineering subjects of interest to the contractor or architect. Architecture and Building, 23 Warren St., New York, also stresses technical treatment of the unusual or difficult building problems, steel work and architectural engineering. Architect and Engineer, Russ Building, San Francisco, prefer brief descriptive articles with glossy 7x10 prints of unusual engineering accomplishments and architecture. Material for this market must be confined to the several Pacific Coast States.

American Architect, 8th Avenue and 57th Street, New York, buy many single photos of new architectural grandeur, with no limit in price on good work. Prefer 8x10 glossy.

The Architect, 100 East 45th Street, New York, buy 5x7 or larger, glossy prints of fine buildings, architectural grandeur, etc. Also illustrated articles, 1000 to 1500 words pertaining to architecture, crafts or building materials. (Pay on publication at $8 per column.)

Architectural Forum, 220 East 42nd Street, New York, want 8x10 glossy prints, good architectural subjects, interiors, exteriors, new and important architectural accomplishments and work. Pay $1 to $2 per photo on acceptance.

Architectural Record, 119 W. 40th St., New York, want new and artistic photos of current American architecture, public buildings, factory and office buildings, unusual store fronts, landscape architecture. Exteriors and interiors of palatial homes, sculpture, decorations, etc. This is a live market for articles and photos on low cost cottages. All subjects must be new, exclusive and of pronounced merit, for which they pay $2.50 and up on acceptance.

Architecture, 597 Fifth Avenue, New York, use many photographs of beautiful architecture, in civic buildings, churches, factories and office buildings. Interior and exterior views to beautiful homes, country homes and estates, detailing windows, stairways and other minor features. Best to watch issues for list of forthcoming subjects. Pay $2 to $3 per photo.

So—new building construction should entice you. There's several separate and

distinct markets that want material and copy on each building. A friendly visit with the architect or some assistant foreman on the job will give you the statistical data and other information you may need.

Have you good dog subjects? Winifred Whitham, Ontarioville, Ill., will pay $1 to $3 according to merit, for extra good glossy prints of dogs doing tricks. This lady wishes a variety of dogs and tricks, more of the home dog than the professional, but can use both. Just dogs, or dogs posed to pretend a trick is not enough. Small snapshots will do, if they are good and clear and interesting.

Hall Brothers, Inc., 26th and Walnut, Kansas City, Mo., the greeting card manufacturers, advise they find it difficult to secure very good photos of very young babies for their everyday cards. June is Bride's Month and this concern always want good photos of brides and wedding scenes. Also use woodland scenes, garden vistas, Spring scenes, vases of Spring flowers, for their cards. Suggest you indicate the minimum price for which you are willing to sell your prints.

If you have photographs that have been successful in the American Rotogravures, here is a German market for you. Paul Leschke, Stralauer Platz 3, Berlin 0 17, Germany. This German syndicate handles American original prints, (one print of each negative) paying 50/50 commission, average price per sale about $2.35. I suggest you study leading European illustrated periodicals, available in libraries and the better book stores, to get a slant on what is being used. Only best professional work will do. News photos of local or American interest will not do. Subjects must have human-interest, or world-wide interest. Best offerings are series, six to twenty-five illustrations to one theme, each telling another side of it. Plain scenery will not sell, but a group of horseback riders in mountain scenery will sell, such as a series of the life of National Park rangers, cowboys, mountain tourist guide and his work. American life of certain sorts is interesting, such as a family of "sagebushers," campers going fishing, boys playing ball in the street in spite of traffic dangers, good pictures of bears, or a cat family at home. Certain American subjects will appeal such as modernized agricultural work, pioneer life, peculiar American industries, series on modern industry such as a foundry or steel mill, or a stock exchange, oil refinery, airship wharf, etc.

Bright sunshiny days are here—better "oil" up the old box and step out and make some of these marketable pictures.

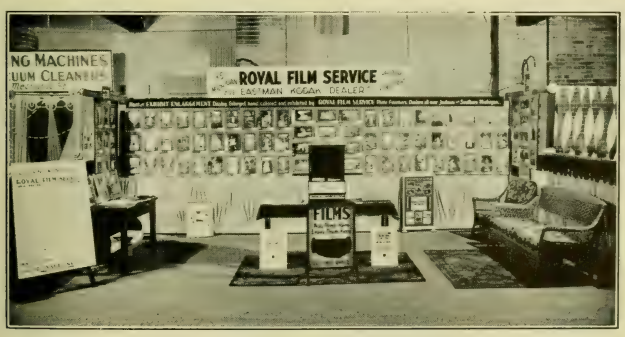
ASSOCIATION NEWS

NATIONAL REGIONAL DISTRICT

Photo Finishers Enlarging Campaign

The advance opinion for any project is a matter of conjecture with as much for and against as personal fancy may suggest. But results are undeniable and the Enlargement Campaign for more, better, newer business has proven a success beyond the hopes of its projectors. The appended pictures show as no language can express what a Photo Finisher can do toward contacting the ultimate customer. We hold it a truth of inestimable value that the seller of merchandise or service, the middle-man, is not sold by the producer but by the consumer. Create a consumer demand and the shopkeeper must stock your goods or supply your service. The photoshop doing its own finishing, the drugstore supplying your accounts, the mail-order concern dealing in finishing, all need direct connection of some sort with the camera owner. Create a desire for finishing and these middlemen will camp on your doorstep to get their share of the profit and the custom it brings in other lines. Too darn much Line of Least Resistance has governed the activities of our craft. The selling talk has been, "The public take pictures (or do they?) and are having their films developed and prints

made from them. Let us do your work." It now becomes imperative that the Finisher say to the Public, "You are losing much pleasure every time you put your camera away. You don't know how much pride you will get from an enlargement made from your best negatives. We suggest this negative as worthy of being made into a real picture. Come to our enlargement exhibition and see what other amateurs have gotten out of their cameras." This will wake the people to the fact that enlargements are being made. If they knew that already it is not because you have done anything to tell them. The druggist will be jolted into realizing that Finishing is Big Business not a Peanut Stand.



Sacramento and San Joaquin Valleys

The Associated Photographers of Sacramento and San Joaquin Valleys undeterred by depressions or other influences carry on with the spirit evinced from the hour of their first organizing. In May the meeting held at the Mills and Mills Studio was devoted to the election of officers and ended with a Dutch lunch. The results of the election will appear in a future issue. The enjoyment of the entertainment may be taken as a fact. They also have a good time when good fellows get together.

Chit Chat About Our ...Friends...

What is University Extension?

Comparatively few of the citizens who pay the taxes and make up the masses constituting a nation have the mental equipment, or the means, or the time, or the desire to devote years to college training. Many want only one subject. For such the universities planned and carried through what has come to be known as Extension Courses. These offer sufficiently adequate education in subjects that lend themselves to such procedure and cost a merely nominal sum. That this may be the more widely used and the most easily available classes are maintained under able tutors in central locations. No Extension Course ever was profitable. Popular education is not a business for gain but a deference to the right of the people to share in the perquisites of their citizenship, for which they are directly, indirectly, justly and unjustly, moderately and immoderately taxed. Excessive economy, very specifically applied to educational institutions, threatening their regular courses may be expected to entirely destroy the extension activities. By what unwise legislation terms "Economy of the Peoples' Money" is created a force through which a college education becomes the privilege of only the rich and the less prosperous are denied any part of it.

A man could be better for fewer roads with a larger education than with more opportunities to burn gasoline and an inability to use his brain. In fact we could do with fewer legislators, with legislators who cost us, say at most a thousand a year, than we could with one college professor less or with a staff of inadequately paid teachers.

By all means let us have economy where it will best serve the welfare of the nation, but we have in mind the Photographic Classes of the University of California Extension Courses and the possibility that (well attended though they have been, and remarkable good that they have done) they may have to be discontinued. Government is costing us a horrible sum and education is not getting its share.

Let us educate the people so they will not need so many laws, so much governing. There is something in this, if you get me, that comes under the heading of THE NEW DEAL.

Miss Myrtle Elwess Weds

The charming daughter of M. E. Elwess, manager of the San Francisco Eastman Kodak stores was married recently and a prettier bride never stepped to the altar. May the young couple know nothing but prosperity, health, and happiness and in due time may they give papa and mama Elwess that pride which only grandparents know. Tempus Fugits and perhaps next summer we may call Mert Ganpaw.

Tracy Webb Accepted at Chicago

We learn with pleasure that Tracy Webb, formerly of Berkeley and now established in Sacramento, had two of his prints accepted at the Chicago Exposition. Knowing Mr. Webb's ability this cannot surprise us.

Spindler and Sauppe Multiply

Partners in more than business our good friends Spindler and Sauppe share the most important events of their lives. Within six hours of the same day Mrs. Sauppe and Mrs. Spindler presented their respective spouses with a boy (Kid Sauppe the Leica Wonder) and a girl (Sweet Leicina Spindler) and telegrams of congratulations crossed on the wires. Our heartiest felicitations to both mothers and fathers and may they live to dance at the christening of their children's grandchildren.

Wilmerding Lux College Exhibition

At the Swabacher Art Galleries, San ancisco, the Wilmerding Lux Junior llege and Institute of Technicology gave exhibition during May which will estab- h the abilities of young people to learn d achieve a skill in manual and artistic eations otherwise than by factory and idio apprenticeship. The poster and shion designs and the color work gen- ally compared favorably with much pro- ssionally made material of the same rt. The metal work was as worthy of raise and the photographs excelled in me instances what is seen on Salon lls.

The awards were as follows: Prize, Bur- ss; First honorable mention, Cole; Sec- d, Galloway; Third, Teza; Fourth, Mar- ; Fifth, Donahue. These for the depart- nt of Photography of which Miss Boul- re is instructor. What this lady has complished is astounding. She has made otographic artists of the youngsters. In leather and metal work department ught by Miss Hughes and Miss Jenkin- n the work was no less remarkable and awards went thus: Prize, Skoff: First norable mention, Fixmer; Second, Cari- ; Third, Cassidy; Fourth, Hallisey; Fth, Cassidy. The same instructors earn mmendation for their training of art dents who won in the Poster exhibits. Fize going to Shaw; First Honorable ntion to Jones; Second to Ames; Third Fross; Fifth to Hankermeyer. Truly k-Wilmerding-Lux is a Junior College h Senior achievements.

Charles Helwig Gives the Earth a Once Over

Charles Helwig, who owns several cam- s and is always planning to buy more, been known to take one of them out its case to see if it still works but n't made a shot in ten years. He found territory cramped. Only California l an occasional jaunt to Hawaii. So he k ship for a trip around the world and oposes stopping at such places as tempt n as long as the interest lasts. His st on leaving was that he would show what a picture really is when he gets k. God grant him a pleasant journey l bring him back well and happy.

Roland W. Reed Wins Silver Cup

We knew Roland years ago. Met him first as one of a jolly party of camera Nuts who took us about Detroit and to Belle Isle where we shot many a film. He was a pictorialist then. (Do you remember the show at that theater and the photographic salon hung in the lobby?) So it is with particular pleasure that we announce his achievement of the Hutchison Silver Cup at the Seventh Annual Kodak International Salon at Sydney. Reed's Still Life negatives are quite the nearest perfect we have seen and they cannot fail to give winning prints. May this stimulate you, good friend, to use your talents and bring more honors to the Eastman Kodak Store of San Francisco.

William Rawlings With Atlas

William Rawlings, formerly of the Cine Shop, is now connected with the Atlas Educational Film Company which is headed by Thomas Haines. His particular duties are along the line of servicing film and advising cine workers on their problems and difficulties. Mr. Rawlings will be glad to see and serve his friends and the public at his new stand.

The Fleckensteins

In a vividly descriptive letter from the Fleckensteins of Long Beach, California. we received the welcome news that they are well and carrying on after a more or less harrowing experience. Comparing the widely advertised earthquake down there and the no less lurid accounts of the mid-west cyclones we are emboldened to say earthquakes are not the worst of catastrophies.

Says Mrs. Fleckenstein, "Of Mr. Fleckenstein's 8000 negatives only two were broken. Darkroom equipment was not harmed though all the chemical bottles were destroyed. Like San Francisco and Santa Barbara, Long Beach is coming back and will be structurally safer and architecturally more beautiful for the toll taken of faulty buildings."

Mrs. Fleckenstein also wishes to express the appreciation of herself and Mr. Fleckenstein of the letters received from those concerned in their welfare. They wish it were possible to answer all.

Walter Carson Leaves Agfa

We are informed that Walter H. Carson, Vice President of Agfa Anso, resigned from his connections with that concern to enter into other activities. Rumor hath it that a new color-photography process is in the offing and he is to have a large hand in its exploitation. Mr. Carson has had a large and varied experience in the photographic field having at various times been in charge of sales, production, and executive departments. Walt Carson is certain to be a valuable acquisition to any firm with which he affiliates. Our best wishes go with him.

Thanks to Our Esteemed Contemporaries

The editor wishes in these words to thank his fellow editors for the kind words and felicitations printed and mailed in friendly letters upon his receiving the Fellowship in the R.P.S. and the Vienna Society gold medal for 1933. That no announcement of the distinctions appeared on our own pages was not for lack of pride or access (or excess) of modesty but that it was sweeter and more politic to have others say what might be said for us. Thank you, friends. We are all working at the same thing and, I feel, might as well be working together.

NECROLOGY

Obitum. F. A. Webster

In the days when photography was young, F. A. Webster stood out among the portraitists of his day as one who could produce works of art with the then strange and mysterious camera. As the science of photography advanced he kept pace nad was always to the fore. To the last day of his active existence in the profession he was an outstanding figure in his city and on the Pacific Coast. A gentle, soft spoken man, a kind husband and father. His acquaintances were his friends and his friends were legion. He died April 26. He lives in the hearts of all who knew him.

Death of C. L. Duhem

From Mr. Frank Flannery, erstwhile of Berkeley and now in Oroville, California, we learn that C. L. Duhem died on April 13th in his 93rd year. It is a matter of pride for his widow, son, and relatives as to us photographers to realize how keen his mind, how youthful his activities and how great his influence was to the very last. His funeral was marked with military honors. As one of the few remaining veterans of the Civil War he was well entitled to these. Many an old timer photographer will recall some occasion when C. L. Duhem was of service to him and all who knew him will be sadder for knowing a genial gentleman has left the earth.

John C. Wollensak, Requiescat

Born in Wiecks, Baden, Germany, April 9, 1864, John C. Wollensak came to the country in October, 1886, and thirteen years later joined with his brother, Andrew, in founding the Wollensak Optical Company. This is written less as data than in establishing the true monument of the man who is now resting in the great and final peace which he has earned so nobly. He died April 24, 1933, at his home in Rochester, mourned by all who knew him, and he will be mourned by the thousands who have had use, profit and pleasure through use of the cameras and lenses which his integrity and ability gave the world. The sympathy of our readers and of all connected with Camera Craft go to the family.

PHOTOGRAPHIC DIGEST

Edited by H. D'Arcy Power, M. D., F. R. P. S.

Reduction

"A reducer may decrease the image density in one of three ways: By removal of equal density increments from the high, intermediate, and low densities respectively. Such reducers are known as 'subtractive' or 'cutting'."

By removal of density which is proportional to the original density. These are termed 'proportional' reducers'.

By removal of density increments which bear a greater proportion to the original density as the magnitude of the original density increases. These are termed 'superproportional" reducers.

A review of many reducers follows which in the section Practical recommendations are reduced to the following:

Farmers Reducer

"Although Farmers reducer has long been classed as a subtractive or cutting reducer the type of the effect obtained depends to a great extent on the nature of the image which is being reduced and on the composition of the reducing solution. With a vigorously acting solution such as one containing 1% of potassium ferricyanide and 10% of sodium thiosulphate "the effect was subtractive". The following excerpts from the Practical Recommendations summarize the methods advised:

Two-Solution Farmer's Reducer

Solution A.—Potassium ferricyanide 7.5 gms., 1 oz.; Water to 1,000 c.c.s., 1 gallon; Solution B.—Sodium thiosulphate (hypo) 200 gms., 1 lb., 11 ozs.; Water to 1,000 c.c.s., 1 gallon.

Treat the negatives or prints in Solution A with uniform agitation for 1 to 4 minutes at 65-70° F., depending upon the degree of reduction desired (see figs. 13, 14, 15 and 16). Then immerse in solution B for 5 minutes and wash thoroughly. The process may be repeated if more reduction is desired. For the reduction of fog on motion-picture positive prints one part of solution A should be diluted with one part of water.

Keeping Properties and Exhaustion Life

The potassium ferricyanide solution will keep indefinitely when shielded from strong daylight. If hypo has been introduced by alternate treatments in the two solutions the life of the ferricyanide solution will be shortened. No exact figures can be given, because the keeping life will depend upon the quantity of hypo introduced into the ferricyanide solution, and will vary according to the particular method of treatment.

The exhaustion life of the 0.75 per cent solution is approximately 300 feet per gallon.

Modified Belitzski Reducer

Ferric chloride (crystals) 25 gms., 3-1/3 ozs.; Potassium citrate 75 gms., 10 ozs.; Sodium sulphite (desiccated) 30 gms., 4 ozs.; Citric acid 20 gms., 2-1/3 ozs.; Sodium thiosulphate 200 gms., 1 lb., 11 ozs.; Water to 1,000 c.c.s., 1 gallon. Mix in the order given.

Use the reducer solution full strength for maximum rate of reduction. Treat the films for 1 to 10 minutes at 65-70° F., according to the degree of reduction desired (see figs. 18 and 19). Then wash thoroughly. If a slower action is desired, dilute one part of the solution with one part of water. The reducer is especially suitable for the treatment of dense, contrasty negatives.

Keeping Properties and Exhaustion Life

The modified Belitzski reducer keeps well in deep tanks, and has an exhaustion life of approximately 150 feet per gallon.

Permanganate Reducer

A dilute solution of potassium permaganate acidified with sulphuric acid dissolves the silver image as a result of oxidation of the silver to silver sulphate, according to the following reaction:

$10\ Ag + 2\ KMnO' + 8\ H^2SO' = 5\ Ag^2SO' +$

Silver Potass. Permanaganate. Sulphuric

Acid. Silver Sulphate.				
$2\ MnSO^4$	+	K^2SO^4	+	$8\ H^2O$
Manganese Sulphate		Potassium Sulphate		Water

The solution, however, is not stable in contact with the air for more than a few hours, and some of the permanganate becomes reduced to a brown precipitate of manganese dioxide. The following is one of the many suitable formulae:

Potassium permanganate 1 gm., Sulphuric acid (concentrated) 5 c.c.s., Water to 1,000 c.c.s.

After reduction, the film should be immersed for a few minutes in a solution of 1 per cent sodium bisulphite, and then thoroughly washed. The behavior of the above formula is that of a subtractive reducer.

A decrease in the quantity of sulphuric acid or the use of a weak acid like acetic, reduces the rate of reduction and the solution tends to give a proportional type of action. [32], [33], [34].

Ferric Alum Proportional Reducer

Ferric ammonium sulphate 15 gms., 2 ozs., (ferric ammonium alum); Sulphuric acid (concentrated) 10 c.c.s., 1-1/3 ozs.; Water to 1,000 c.c.s., 1 gallon.

When mixing the above formula, be careful to add the acid to the water solution, and not vice versa, or the water will boil with explosive violence.

Use the reducer solution full strength at 65-70° F., and wash the films thoroughly both before and after reduction. The film should not be left in contact with the air during reduction and washing, or stains will result. The type of reduction obtained is proportional (see figs. 20 and 21).

Keeping Properties and Exhaustion Life

The reducer keeps indefinitely, and has an average exhaustion life of 250 feet per gallon. Care should be taken to avoid contamination from hypo, which reacts with the solution and decreases its keeping life.

The authors desire to express their appreciation to C. Schwingel, H. A. Doell, and G. W. Wilhelm for valuable assistance in the experimental work, and to G. P. Silberstein, who made resolving power measurements.

Red Chalk Tones an Improved Toning Bath

H. Cuisiier in the Revue de Photographie draws attention to the fact that the usual sulphocyanide Gold bath often results in loss of detail in the high-lights and recommends a thiocarbamide and gold chloride bath that is free from this defect, provided however that a technique is followed (That is not new) that is too often neglected. Thus the print should be slightly over exposed and developed in a weak bath so as to avoid strong blacks. In fixing they should pass through two baths. They are then bleached, either by the ferricyanide, bromide method, or by potassium permanganate and hydrochloric acid bath. Next redeveloped in a 1% sodium sulphide bath or a bath of barium sulphide one and a half per cent. The result sought is a yellowish sepia, the opposite of what is usually desired. After well washing the print is red toned in the following bath, made by mixing equal parts of the two stock solutions:—

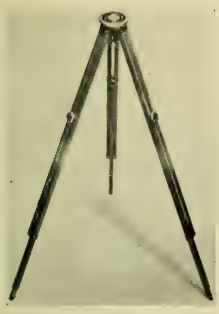
A	Thiocarbamide	18 grs.
	Tartaric acid	18 grs.
	Water to	20 ozs.
B	Gold chloride brown	9 grs.
	Common salt	175 grs.
	Water to	20 ozs.

Toning absorbs gold from the bath so that the full change to red may vary from an immersion of ten minutes to 60, and this time may be exceeded without harm to the print. The procedure is terminated by a five minutes immersion in a five per cent hypo bath, and thorough washing. The true Red Chalk quality given by a carbamide gold bath has been praised before.

Bichromate in the Developer

Without making any promises or explanations, this is offered to those who get pleasure from experimentation and odd tones. Add a grain of bichromate of potassium to each four ounces of any M. Q. developer and double the normal quantity of bromide. Over print slightly and develop somewhat darker than you wish the finished print to be. Do not be terrified at a very slight fogging for it will disappear in the fixing bath. You may like the effect so produced or you may not. It shows to best advantage on mat emulsions.

NOTES AND COMMENTS



The Sharman Tripod

It is becoming generally known that the Sharman Tripod is not just a tripod but something better and more than the ordinary. Its rigidity is achieved by unusually stout construction without excess weight. The clamping device is absolute and a simple arrangement of removable lugs makes it impossible for the legs to be kicked from under. As in all Sharman products and service the motto of the firm is strictly upheld—We have no substitute for thoroughness. See the tripod at your dealer's or if in need of repairs, overhauling, shutter and lens adjustments and Graflex conditioning call on Sharman Camera Works, 165 Post Street, San Francisco.

Cloth Backed Prints

In these times anything added in value or usefulness justifies maintaining price. It is better to improve quality than cut prices.

Holliston Photo Cloth does not only improve photographic prints in that it transforms them into virtual prints on untearable cloth but it improves the customer—steps him up to something better and makes him photograph minded. Printers discovered long ago that when they succeeded in convincing a buyer of printed matter that the best paper brought the greater results, it made them larger buyers of printing. No business man can handle a cloth backed photograph without feeling that the impression it makes on him will carry over to his customers. Holliston Photo Cloth is the photographer's friends.

Agfa Superpan Films

Fast as the shutter can accommodate, color sensitive to the very borders of the unseen infra band, and by no means prohibitively delicate to manipulation in the darkroom, Agfa Superpan is now on the market in roll-film and film-pack. It is to Plenachrome what Plenachrome is to ordinary emulsions. You get all there is in the subject. Values and planes so often are established by colors. Investigate these films. They are guaranteed.

New York Institute of Photography

The New York Institute of Photography has just issued an interesting new prospectus of its resident training courses in photography. It is an attractive portfolio, plentifully illustrated, with a wide variety of interesting photographs made by N.Y.I. students, and is beautifully printed in Rotogravure.

Anyone interested in the personal attendance training may obtain a copy of this new booklet free by addressing New York Institute of Photography, 10 West 33 Street, New York City.

Tabloid Developers

We never tire of recommending our readers to familiarize themselves with the reliability and comfort of Burroughs and Wellcome tabloid photographic products. Over a period of many years we have never had Rytol or Tancol fail us. On vacation it transforms any closet or washroom into a darkroom. Ready weighed, accurately compounded, all you need is water and a basin, dish, or clean tin pan. Get acquainted with Tabloids.

Weston Professional Exposure Meter

The Weston Electrical Instrument Corporation has brought out another Exposure Meter. It does not take the place of the Weston Universal which the company introduced nearly a year ago and which met with wide acclaim and quickly established itself as a necessary part of the equipment of photographers.

The Weston Universal Exposure Meter was designed for both the use of the novice and the expert photographer. Its purpose was to enable anyone to properly gauge the true lighting conditions of his proposed picture and to set his camera so that he would have uniformly good results. It was intended for use under any reasonable photographic light conditions.

There is a demand for an Exposure Meter that would assist photographers to take pictures including those under very low levels of illumination where it has always been particularly difficult to judge light intensity accurately. This demand comes from professional photographers and from amateurs who are doing technical or scientific work.

To meet this demand the Weston Professional Exposure Meter was brought out. In order to measure very low values of illumination it has much greater sensitivity than the Universal Exposure Meter. It provides the photographer with a means of accurately determining exposures ranging from 1/800 sec. to eight minutes. It possesses a knife edge pointer and mirror scale, making it possible to read the light being transmitted into the meter to 1/10 of a candle per square foot. The two sensitive Photronic (photo-electric) Cells, which it contains, are mounted in a unit electrically connected to the indicator by flexible leads. Two manual exposure dials are provided to permit the full range of exposure determination from 1/10 of a candle per square foot to 1000 candles per square foot.

Like the Universal Weston Meter, the Weston Professional Exposure Meter has no batteries. It requires no adjustments or special attention at any time, and is always ready for use. It can be used continuously and even long exposure to direct sunlight does no harm.

Rolleiflex Accessories

With the adaptable backs taking plates, cut films, etc., the precious Rolleiflex becomes a Universal camera. Accessories have been devised which now make negative and print development simple and pleasurable. The Film Tank may be used for Leica, Rolleiflex and up to 2¼ by 3¼ roll films and being chromium plated and so contrived as to use a minimum of solution are economical in every way. The Enlarger Paper Holder is constructed of metal of sufficient weight to hold the paper flat and consists of a nest of kits offering all sizes of prints from 3¼ by 4¼ to 8 by 10. Burleigh Brooks, 127 West 42nd Street, will gladly send you printed matter.

Hugo Meyer Free Emulsion Speed Table

By writing to Hugo Meyer and Company, 245 West 45th Street, New York, you may obtain without cost an emulsion speed table that will be useful in the use of Drem exposure meters in whatever model. By the way, this concern is now distributor for Drem meters and the Leicascop as well as for the outstanding line of Rudolph lenses.

Universal Photographers, Inc.

Journalistic Photography as taught by Universal Photographers, Inc., is not only complete and thorough in that specialized training but includes every branch of photography for publication purposes. Attention is given to the artistic side of the professional instruction so that students may qualify for the higher class demands of modern advertising. Write Universal Photographers, Inc., 10 West 33rd Street, New York, for the attractive booklet which will give you more definite information.

Nomis and Summer

The golden season for snapshooting is at hand. The amateur will be carrying his camera everywhere and prints will be in demand. Nomis paper has a special recommendation in that it is peculiarly a summer paper, though its quality carries it a peer through any season. It doesn't curl or soften and it gives that much desired black. Amateurs and Finishers will want Haloid Nomis, the beautiful glossy contact paper.

Orthoplan U. V. Filters

The one objection that has been made to filters has been the increased exposure they entail. If the ever increasing speed which the makers of sensitive materials are building into their products is to be sacrificed to a necessity of filtering away that speed the whole thing looks like Bolony to a large contingent. Now with the New Orthoplan U. V. Rapid Filters it is possible to screen out the violet end of the spectrum to any degree desired. This should interest you and prompt you to write immediately for reading matter on the subject. Address Photo Utilities, Inc., 152 West 42nd Street, New York City, N. Y.

Moderate Priced Filmo Projector

The new Filmo Projector, Model R, offers 500 watt illumination, automatic power rewind, reverse switch for running film backwards, clutch for still projection, manual framer, and more at a moderate price range. The 500 watt is standard but 300, or 400 may be substituted and 105 or 120 volt lamps used in any of the wattages. The special device for cooling high power lamps will appeal to those who have suffered from frequent burning out and uncomfortable heat for the operator. You will find it to your advantage to see the Model R, Filmo Projector at your dealers or failing in that write to Bell and Howell Company.

Murray Passport and Teachers' Identification

Robert Murray, whose stamp pictures and miniature camera finishing for amateurs made a reputation for him, now finds high quality small prints have gained him a large and rather unexpected business making portraits for passports and school teachers' identification applications. Generally any old photograph of a face has been accepted as serving the purpose but experience has shown the public that something is gained in having the face portrayed even for utility purposes so that it shows the subject at his or her best. A little art carries weight. The Murray Service is at 767 Market Street, San Francisco, and prints may be had from your own negatives or by sitting at the studio.

Ihagee Cameras

The new Ihagee catalog illustrates and describes the later models of the remarkable line known under that name and also the newest Exacta camera which is a miniature reflex type with characteristics individual to itself. Not a small recommendation of this outfit is that it is impossible to make a double exposure through the synchronization of focal-plane shutter and film spool movements, Herbert and Huesgen Company, 18 East Forty-second Street, New York, will be happy to send you the catalog.

The Wold Air-Brush

Through the years air-brush work grows in popularity and no retoucher can do without the device that quarters the time and quadruples the quality. There may be many air-brushes but to us Air-Brush means Wold. No Wold Air-Brush ever failed to satisfy. The Wold Air-Brush Manufacturing Company of 2173 North California Avenue, Chicago, will gladly send you catalogs.

Central Camera Company

This is an institution which has taken in more used outfits and sent out more new and used outfits on exchange or sale than the average man would believe changes hands in the entire world. The Central guarantee has no evasive modifications. You get what you want as you want it or your money back. The Central catalog is a little cyclopedia of photographic supplies. Write Central Camera Company, 230 South Wabash Avenue, Chicago, Illinois.

The Kodaflector

A new type of reflector for Photoflood lamps has been placed at the disposal of indoor still and movie photographers. The Kodaflector, as it is named, consists of two reflectors which lie flat when not in use and snap into position quickly. A very compact telescopic stand with a swivel top makes it possible to direct the light to a nicety. Considering the sturdiness of the outfit one marvels at the weight being only 4½ pounds including the 12 foot cord. Made by the Eastman Kodak Company it carries the surety of the firm.

The Camera Shop

The many friends of Mrs. Alice Argus-Brady whose cheerful smile so long helped to make and to cheer the San Francisco Camera Exchange at 88 Third Street, will be glad to know she is prepared to welcome and serve them again at the Camera Shop, 145 Kearny Street, San Francisco. Succeeding the ownership of what was known as the Cine Shop, Mrs. Brady and Herbert Luhn have reopened and renamed that establishment and will conduct it as affiliated with the older estabishment on Third Street. A fresh and modern stock and that reliability for which both owners are known, is assured. You are cordially invited to call just for a look around and a chat. 145 Kearny Street, near Sutter.

Pellex Cine Film

When Pellex 16 mm. daylight loading, reversible film came on the market at $3.75 per hundred feet including processing, it created a sensation. As the quality proved all it should be the demand increased. You wil lbe interested in trying it for yourself. Your dealer has it or you may inquire of the Pellex Film Company, Hollywood, California.

The Voigtlander Prominent

A camera with built-in distance and exposure meters, that is equipped with the famous Heliar lens in self-timing Compur shutter, and which gives the choice of 8 pictures each 2¼ by 4¼ or 16 pictures 1⅝ by 2½ to the roll. One sets for time required as computed by the exposure meter, at the aperture desired, for the proper distance as given by the range finder and presses a button; the camera immediately comes to position and is ready. This transcends human skill for it is accurate and standard to mathematical accuracy. Write Willoughbys, 110-114 West 32nd Street, New York City, for particulars.

Nu-Ace Corners for Registering

The new transparent Nu-Ace Art Corners serve a useful purpose where double printing calls for accurate register. The corners are moistened and fastened to the glass just where wanted and the sensitive paper slipped into the little pockets for a snug fit. There can be no slip or misadjustment once they are properly placed.

Kodacoat Paint

Prepare for a surprise. A waterproof paint that is alkali and acid resistant and is not affected by any chemical used in any way of any concentration as applied to photography. It sticks to any surface including cement floors and may be walked on without chipping or dusting. It does not dry out and flake off. It needs no thinning, is odorless and quick-drying. A guaranteed lining for hypo containers that will not disintegrate. It may be had in flat or gloss. Beat that. And if you need assurance let it be known that it is made by the Eastman Kodak Company with an Eastman guarantee. While speaking of photographic paint let us tell you of another Eastman product in this line. Panchromatic Green is a light green which reflects all the light possible as given by a Pan safelight or the series 3. If other safelights be used the reflected light, at least will be as safe or safer than the source of light. This paint is intended for use on walls above the line where chemicals splash upon it. See your dealer and ask about Kodacoat and Panchromatic Green paints.

New Zeiss Lenses

The Sonnar, f2 of 5 mm. focal length and f4 of 13.5 focal length represent a new optical computation. The distance from the front lens to the focal plane is shorter than the nominal focal length which makes for extreme compactness. Though there are six component glasses only six surfaces are exposed to air. The shorter focal length has an immediate appeal for general use and the longer will be useful in telephoto work. Both are highly corrected, which hardly need saying of Zeiss lenses. An ultra-speed Sonnar to be f1.5 of 5 mm. focal length is promised for the near future which the makers say will have an overall length less than its effective focal length. Fast as these seem, there is no limit to speed in sensitive material or objective apertures. Carl Zeiss have achieved in the R-Biotar a lens of f:0.85 which is about three times faster than f:1.4. The time is at hand when no condition will be prohibitive for snap shooting. Your movie camera will be useful through the hours of day and night.

Bell and Howell Filmosound Reproducer

The Bell & Howell Filmosound, a highly perfected unit for reproducing 16 mm. sound-on-film movies, has just been announced. It is so simplified and so compact as to be entirely suitable for home, school, church, or any other non-theatrical purposes. It is ideal for sales and advertising use, being remarkably portable. Yet, with all this simplicity and compactness, it provides the finest of picture quality, reproduces all classes of sound with beautiful fidelity, and offers ample picture size and adequate sound volume for audiences up to 1000 and more. A feature is the simplicity of threading film.

The projector is of the same basic design as the Filmo silent projectors, is mounted upon a Bell & Howell Sound Head of entirely new and unique design. The amplifier chassis forms the base for the combined projector and sound reproducer.

The entire apparatus is contained in two exceedingly compact cases, weighing together only 60 pounds. The speaker case has provision for four 1000-foot reels, speaker cord, reel arms, one spare tube of each type, spare photoelectric cell, exciting lamp, etc. The projector, amplifier, and sound mechanism are all mounted in one case, the controls of which are illuminated and accessible with the case closed.

Filmcolor for Leicas

With the addition of a $3.00 filter Filmcolor in 2, 3, 4, or 5 foot lengths may be exposed in Leica cameras with every assurance of success. These may be projected by means of the Leitz Projector or viewed with the Stereoscopic attachment. There are a variety of special filters to adapt the Filmcolor exposures to all sorts of illuminants. A letter to R. J. Fitzsimons Corporation, 75 Fifth Avenue, New York, will bring you interesting information and a grainless developer formula.

OUR BOOK SHELVES

Conducted by G. A. Young

Photography in Science, Art, and Industry. Published by the Royal Photographic Society, of London. Price $1.00.

This is a special number of the Photographic Journal, the monthly publication of the Royal Photographic Society. Of special interest to pictorialists is the Symposium on Modern Photography to which John H. Ahern, Bertram Cox, John Havinden, J. Dudley Johnston and Charles Wormald contribute their opinions. A. Cocking supplies an excellent article on Railway Photography, in which branch of pictorialism he has established an enviable reputation. All of the articles are profusely illustrated and in addition there is an eight page photogravure supplement.

The scientific section contains a number of articles, the most important of which are: The Infra-Red Content of Daylight, by G. B. Harrison; Diazo Compounds in Photography, by H. D. Murray; and Recent Advances in Color Photography, by D. A. Spencer.

Czechoslovakian Annual 1933. Published by the Fotograficky Obzor, of Prague, cloth bound, 8½"x10¾", price $2.50.

This is the third edition of this publication and adds further laurels to the splendid reputation established by the first two volumes. The sixty-four pictures shown are of the highest technical and artistic quality and interestingly varied as to subject matter. Especially attractive to us were two winter scenes by Jan Vavra, and Dr. Vaclav Vojteck. Karel Hajek's nude is very beautifully done with a marvelous technical rendering of filmy drapery against the sky. Dr. D. J. Ruzicka contributes a splendid example of a much photographed scene in New York. It is interesting to compare the portrait of the smiling old lady by Viktor Schuck with that of the despairing old man by Karel Stojan. These two present an object lesson in the value of catching the proper mood in portraiture. We guarantee that

Fr. Ryska's amusing bird study will produce a chuckle even if your bank has failed to re-open. The quality of the reproductions is excellent.

Coloring Photographs in Oil Colors. By Avenir Le Heart. Published by Eastman Kodak Stores, Inc. Obtainable from Camera Craft Book Service. 55 pages 8½" x 11". Price $1.00.

Mr. Le Heart has been active as author and instructor in coloring photographs for many years. The present volume is based on his wide experience in the field. The book deals first with the coloring of the various types of landscapes, taking up in detail general landscapes, Sunsets, Deserts, and objective photographs. The portrait section is subdivided into blonds, brunettes, and children, with a special chapter on the coloring of miniatures, and another on snapshot enlargements. There is also a helpful chapter on the business opportunities which this work offers.

Life's Place in the Cosmos. By Hiram Percy Maxim. Published by D. Appleton and Co. of New York. 175 pages. $2.50.

Except for the numerous excellent astronomical photographs which are reproduced, this book has no connection with photography, but is mentioned in these pages because it is a tremendously interesting volume and because of the eminent position of its author as president of the Amateur Cinema League. Mr. Maxim, without striving to do so, seems to have the gift of presenting his facts in such a fashion as to fairly make the reader gasp at the immensities he discusses. The first section of the book deals with the formation of our solar system, beginnings and development of life on earth, and a general discussion of the present and possible future state of astronomical knowledge. The second section goes into the field of theory and conjecture and takes up the possibilities of life on other planets, interstellar communication, and much else of great interest. We got a great kick out of this book, almost getting brain fag trying to imagine how far are 280 million light years.

Film Tricks und Trick Filme, by A. Stuler Published by Wilhelm Knapp, Halle (Saale) Germany, price R. M. 3.20 paper R. M. 3.80 cloth. Available only in German.

A complete description of the various tricks possible to the amateur cinematographer.

CAMERA CRAFT

REG. U. S. PAT. OFFICE

Vol. XL No. 7 PRICE 20c

FOUNDED 1900

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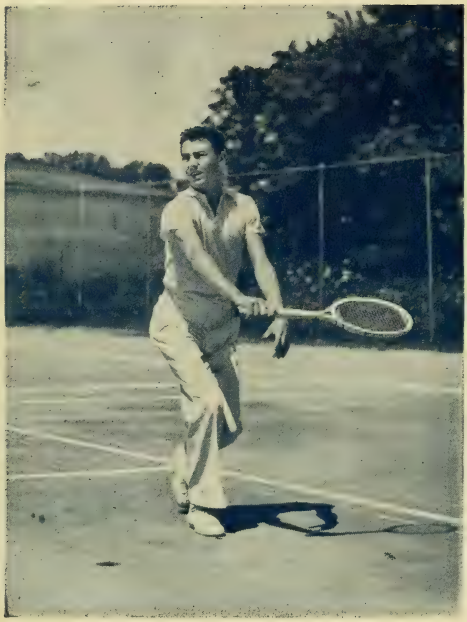

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CAMERA CRAFT
A Photographic Monthly
SIGISMUND BLUMANN, F.R.P.S., EDITOR
Claus Spreckels Building, San Francisco, California
FOUNDED MAY 1900
Vol. XL JULY, 1933 No. 7

San Diego's Third International Salon

C. ELDON WHITE
(Illustrated with reproductions of accepted prints)

PURPOSE

I propose to sketch what seem to me the unifying features of the Third International Salon of Photography held by the Camera Enthusiasts of San Diego. I desire especially to be factual, relating the specific phases of photographic art typified by this collection of pictures. During the period from April 21 to May 28, thousands of people, doubtless nearly all non-photographers, were excited, thrilled, or at least interested, in the aloof and often disturbing methods used by the pictorialist to delineate that which must have possessed purely subject interest to the majority. The Fine Arts Gallery in Balboa Park provides a suitable, even awing, atmosphere to the casual viewer. Miss Ruth Kilbourne was this year the chairman of the salon committee, with the task of maintaining order amongst the entries from the eighteen countries of the world, and the hanging. Three of the judges displayed prints of their own.

METHOD OF JUDGING

The entries had been placed upon a floor, and the five judges, walking endlessly among them, occasionally dropped colored tickets upon the pictures which they individually liked. Three tickets or more constituted a selection. Hours were thus consumed, but a salon of 244 prints was created, representative of much of the world's best photography.

QUALITY

The clear quality of the prints, I observed with pleasure, or at least that quality with but a moderate degree of diffusion, is with increasing clarity becoming the mode of the time. Comparatively few are the fuzzed outlines, the pseudo-suggestion of mystery accomplished by patently mechanical means, reminiscent of sight through dusty spectacles or severe myopia.

Talisman Roses *C. B. Fletcher*

PROCESSES

An excursion through the catalog provides a remarkable census of the processes in vogue at the present time. The trend plainly is that of the simplest medium, involving the fewest steps from the subject to the picture. The following table shows proportion of each process represented here, hence followed by the mass of photographers everywhere:

Bromides	49%
Chlorides	29%
Bromoils	5%
Carbons	3%
Paper negatives	3%
Transfers	3%
Gums	2%
Uncertain	2%
Carbro and Fresson	1%
Kodura	1%
Lithobroms	1%

Thus, more than three-fourths of all the photographs displayed were bromides and chlorides. Light, rather than catalysis, still bears the burdens of photography. I admire, nevertheless, the well-pressed transfer, reserving a regret for the smeared one from which I must retreat to forget its ink.

COLOR

In all these prints the prevalence of warm black tones is decided. In some intangible way the degree of warmth may be

The Ranger *Jack Hazlehurst*

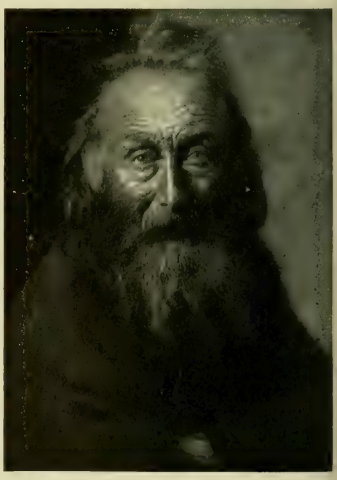
"His Great Moment" — *Dr. Max Thorek, F.R.P.S.*

Sighting *Ralph Rex*

utilized to speak more tangibly the voice of the maker. An extreme of warmth is found in a single red-stained print, the color supposed to come from the dark room lamp; this is an oddity rather surprising amongst the surrounding normal tones. But brown, or black, can not ever express lugubriousness; blue is required, and (I hope not accidentally) Tomas de Acillona of Spain contributes a gum-bichromate print named "Jour des Morts," a walking, living skeleton of a person, in blue as blue as Prussian blue. This coloration is not strictly in accordance with artistic ethic but as the unities were preserved must be acceptable.

Descriptive Tendency

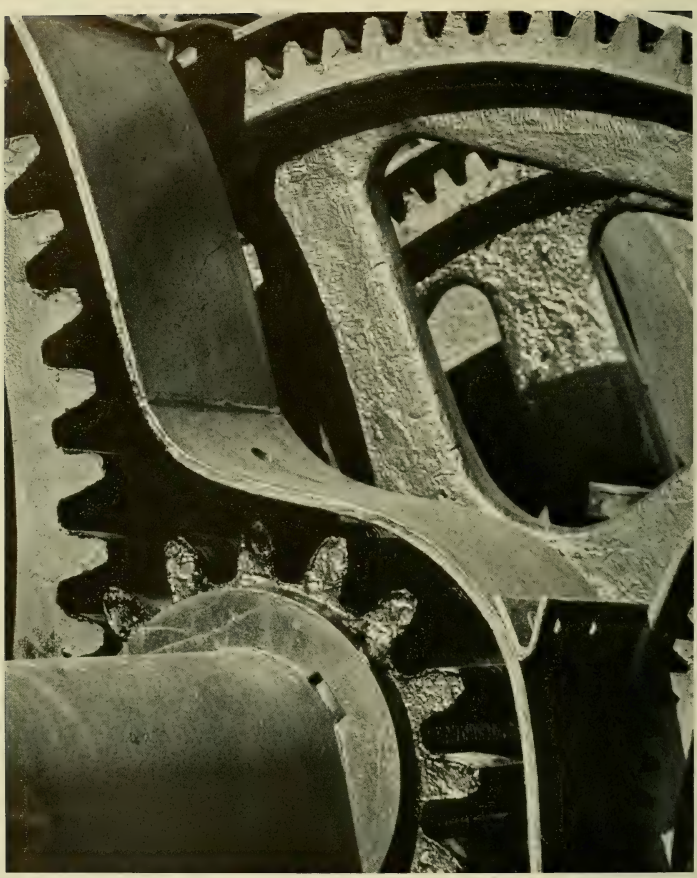
The spectator must wonder whether the print, or its title, existed first. The universal use of titles indicates their necessity to an understanding of the pictures, proving the inherently literary tone of pictorialism. What photographer would think of using the mere "Opus 67" of the composer? It follows that the picture might well be literary itself. Its thought content should intrigue more than its style. In "Patriarch," a portrait by P. Y. Sato of San Francisco, may be read, in proportion to one's own human experience, the entire lifetime of a man grown old. Jose Ortiz Echague of Madrid gives us a salty, tale spinning, almost audibly linguistic delineation of fishermen, his thought as emphatic as though spoken by the tongue.



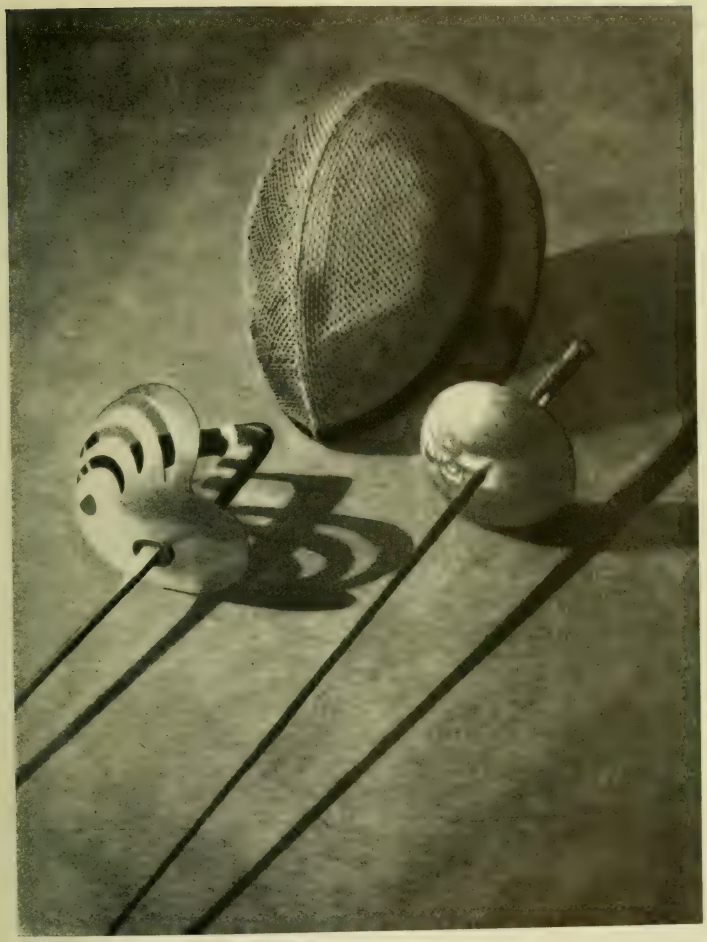
The Patriarch *Sato*

The hanging of the pictures has been accomplished in a just and well-balanced manner, with regard to size and color; yet I can not repress a wish for an internal classification, in place of one which is purely visual. Monotony might be induced by a mass on portraits here, landscapes there, and so on;

Fisherman Vasconion — *J. Ortiz Echague*



"Synchronae" *Roderic Pearson*



"Fencing Memories" — *Alfons Weber, F.R.P.S.*

Thoroughbred *C. B. Fletcher*

yet I believe the observer would finally gain ease of comparison and stimulus to thought. So are arranged the books of our library, not by the relationship of dimension and color or the style of the author, but by the content, the subject matter, of the volumes. As the author must consider his reader, and the pictorialist his viewer, so should the hanger his public. Finding one artist's four prints in various parts of the room wastes energy. In short I long for a classification according to subject (or less preferably the numerical order of the catalog), in return for which I promise to forgive any disharmonies of size and color between adjacent prints.

It is fundamentally this ability of the picture to provoke thought that makes it salon material. Very definitely the public likes good photographs, yet the fine print, more than this, does stimulate the artist and student to continued effort. The making of a photograph involves joy less in the chemical experiment than in the production of the living imprint of that which engrosses, the elements of *today* which, although transitory, for this reason are the solely permanent, eternal matters. For what tales are invoked by Peretti-Griva's "Il Paesello sul Lago"! The splash of water in Pla Janini's "Orilla de Rio" recalls what half forgotten hours of freedom! Yet these subjects were everyday enough for the aware photographer. Less so, I suppose, was Ferrantino's "Lorelei," sugesting childish fairy fantasy; or more so Keighley's "A Bridge Montenegro," but I grope in my mind for that hurt, painful joy which its sight evokes and can not place it. Misonne's most sentimental landscape reminds me of another picture long ago. No escape from the thought; it is more than visual.

(To be Continued)

Salons are not only educational for the pictorialist and the lay public but stimulative and encouraging to the more embryonic artists coming up. Encourage the salon movement in any way you can.

—S. B.

Paper Negatives and Other Observations

BENJAMIN WALLACE DOUGLASS
(Illustrated by the Author)

Approximately forty-three years ago, my father bought me the first camera I ever saw.

That, needless to say, was before the days of Brownies and drug store twenty-nine-centers and my new photographic outfit was the center of interest and admiration for the entire neighborhood.

I remember that the camera was a view type box and would take a 3¼x4¼ plate. There was a crude tripod, a dark room lantern, a couple of trays and some bottles of very mysterious chemicals that I had great difficulty keeping straight in my childish mind.

Since that seventh birthday that ushered in a life long interest in photography I have owned innumerable cameras and have pottered with about every branch of the art except aerial stuff and nudes. Both of which I regard as entirely too exciting for a sensitive nature.

Looking back over the miles of paper I have spoiled I find it interesting to speculate on the things in my photographic work that have given me the most pleasure and that have had some measure of permanent value.

Pictures of people probably outrank all other work—probably proving that after all the "noblest study of mankind is man".

I do not mean conventional portraits, for I am not a portrait photographer. I mean the little, natural poses of friends, often caught when they did not know it; the pictures of children, now grown up; the shots taken on picnics when everyone is happy and natural. These things have retained their interest.

Then, I have always been interested in landscape work and among the thousands of negatives I have made I probably have recorded about every possible combination of tree and sky, road, hill and fence row that it is possible to get in our middle-west.

Long ago I realized that merely photographing the normal landscape was not enough. The normal landscape is entirely *too* normal. It is only when the natural lines and masses are modified by atmosphere that we can really get something different.

The view from my window is always the same so far as the arrangement of tree, sky and hillside is concerned. It is always different with varying atmospheric conditions.

Snap Shot Garden Variety

The same Pictorialized

Therefore, long ago, I began to work for "atmosphere"—literally, atmosphere, the masses of clouds, hazy moisture in the air, the blue distances in the hills.

These things are not always easy to get. Which is probably one reason they remain interesting.

Being interested in both painting and photography it has been real fun to see how the two arts, (my painting readers will please pass that by), resemble each other and how they differ.

In many ways the painter has the advantage over the photographer in that he can alter the composition of his landscape to suit his pleasure and his judgment. The photographer has to take his lines and masses largely as he finds them.

However, the photographer need not depend entirely upon chance in the matter of atmosphere for, with modern methods it is possible to inject atmosphere into a perfectly ordinary negative and produce something that comes close to being the real thing.

The other day one of my painter friends was looking over a stack of new prints I had just made.

"Ah," he exclaimed, picking up a print that I also thought well of, "this is an oil painting!"

"Oh, no," I said, "it is a photograph."

"Surely," he went on, "but it is a photograph of an oil painting."

It was with some difficulty that I convinced him that it was a perfectly "straight" photograph taken from the top of the hill up beyond Needmore.

You will find this picture illustrating this article and near it you will find an ordinary bromide enlargement made from the same negative.

These prints illustrate what I mean when I say that the photographer has a large degree of control over the matter of atmosphere.

In this particular case the "oil painting" is a bromide print made from a paper negative. That's all. There is nothing tricky

My Dog Made into a Picture

about it unless you don't happen to know much about paper negatives.

My paper negatives, (and practically all of my pictorial prints today are made from such negatives), are not made in the camera but in a printing frame.

To start with we take any plate or film negative that gives promise of making a picture and from it we make a bromide enlargement. On this enlargement we must extend ourselves to the limit because all future excellence will depend upon how well this print is made. It must be as nearly perfect as it is possible to make and it must be so timed that development will be "full"—that is, it should require around two full minutes in the developer.

We will assume that this enlargement not only looks well on the surface but by transmitted light it shows good gradation with detail in the high lights and strong but transparent shadows.

Personally, I prefer that this print be on a grade of bromide paper that is slightly rough, one that will take pencil marks easily. On the face of the picture I very carefully retouch any light spots,

using a soft pencil. This should be done against the light—that is with light transmitted through the print, not mere surface retouching.

Then, using this print as a negative I place it against a plain glass in a printing frame and lay over it a sheet of double weight bromide paper. Close the frame, expose the thing to a white light and then develop your paper negative. It's as simple as all that.

If you know enough photography to understand what this is all about I fancy you will not need much further instruction. You will proceed to experiment for yourself and see just what you get.

Paper negatives have been talked about at various times during my forty odd years with a camera and in the past much of the criticism has been directed against the "grain" which prints from paper negatives are almost sure to show. There have been all sorts of methods suggested to avoid this. It has been suggested that a thin, almost transparent paper be used. Some workers have waxed their prints and their negatives to make them more transparent and less grainy. Others have used various oils and varnishes for the same reason.

Personally, I do not object to the grain. I like it. I never heard an artist object to the obvious grain in a charcoal sketch. In fact, good charcoal paper is terribly rough so that the lines will not all be smooth and straight and uninteresting.

Why shouldn't a photograph show grain? If it makes an interesting, attractive print that you can hang on your wall and live with for a year, or more, it is a good picture and I don't care how many painters or charcoal drawers say it isn't.

As a matter of fact, most of the artistic objection to photography is based on the ground that the work of the camera is too mechanical. I agree with that perfectly and I am willing to do anything to a picture in order to make it appear less mechanical. The paper negative is the best method I have found to accomplish this result. When the paper negative is used to produce a gum print you get a still further removal from the mechanical appearance of the ordinary photograph. In fact I have made gum prints from paper negatives that no one except an experienced photographer would ever recognize as photographs. I feel that when we get that far the painters should gracefully admit that the lens is no more mechanical than the more ancient invention, the brush.

I use double weight paper for my negatives for two reasons. First, they are stiffer and more easily handled and, second, they possess a definite thickness that comes in handy in retouching. I always retouch the negatives, (if they need it), *on the back*. Then, they are printed with the two film surfaces together. This throws the actual pencil marks a paper's thickness away from the print and as a result no retouching marks will show on the final picture.

Of course, the double weight negatives are slower to print. It will sometimes require an exposure of one or two hours in full sun to get a good gum print. A bromide print may require from one to two minutes four feet from a fifty watt lamp in the dark room. But, what if the printing is slow. Why worry, you are not rushed for time anyhow — if you are perhaps you had better just go to the movies after all and forget about making your own photographs.

Of Vital Interest to the Salon Movement

Our thanks to Professor Doctor H. Darcy Power, M. D., F.R.P.S., and through this medium the thanks of all pictorial photographers wheresoever on the face of the earth they sweeten and find sweetness in life. Through the ever thoughtful helpfulness of the good doctor we are enabled to print the following letter from Adolph Herz, Editor of the Swiss Photographic Magazine — *"Camera"*.

Doctor Herz is known as an unselfish man of perspicacity and brings a sincere enthusiasm to bear on his photographic influence. His views should be valuable were they more abstract but when he speaks definitely on a definite subject we may depend upon it there has been thought back of his utterances. He asks for expressions and interchange of views and we, for one urge him to express his views and plans. We shall profit by them.

It has long been recognized that singers do not sing long in the solitude or painters paint for the blind. Artists react to reactions. Art itself exists in conveying emotions. Without Salons pictorial photography must languish and die. And of Salons we have many. Not too many but too universally disorganized. Each Salon is a unit unto itself and therefrom a something has come about which approaches competition.

To other who like himself have sensed the fact and the dangers it threatens Doctor Herz addresses himself. Here is his broadcast.

INTERNATIONAL PHOTOGRAPHIC SALON DIFFICULTIES

Why not an International Union of Directorates?

ADOLF HERZ
Editor *"Camera"*, Lucerne, Switzerland

The International Photographic Salon movement has been an enormous success, and covers the whole globe. Notwithstanding the World Crisis exhibits are more than abundant, and give a true pic-

ture of the state of pictorial photography in all countries. They work for the extension of photographic art, they are an excellent medium of instruction for amateur and professional, who have the opportunity of studying original works. They are excellent propaganda for photography in general, and furthermore are a binding agent between nations. Here in contemplation of an art that is universal people learn to bear-with and understand one another for ideal purposes.

And yet things do not always sun smoothly as they should. On the non-acceptance of their offerings many feel slighted, one finds fault with the selection committee, another that new-art is discriminated against, and so on. Many questions arise that imperatively demand an exchange of experiences and opinion that at present is unattainable. Take for example the question of transport. Custom regulations vary, and may bar the way to the entry or return of exhibits, they may also forbid their sale. Another matter is the Permanent Exhibition, in which after hanging for a period the pictures are exchanged for others. A universal agreement as to the allotted time for each exhibitor, would facilitate exchanges. These and many other questions call for united action. The time has come for a Union to be established and a Congress held in a near future.

It is clear that it is not an easy matter to arrange a meeting of the men most concerned in these matters for they are scattered over the earth, yet the ground could be cleared for united action. As a first step in this direction I beg to invite the presidents and secretaries of International Exhibitions, and also exhibitors interested therein, to an expression and interchange of views in our pages.

GOLDEN DAWN

Laura Ireland Frazer

Dedicated to John Allen, whose picture, "Golden Dawn" served as Frontispiece in the November CAMERA CRAFT

The earth has turned to greet the King of Day;
His face is radiating such a stream
Of gold, it carves a path across the bay
Beside whose banks, just anyone might dream.
Tall pilings lodged in sand are firmly bound
To serve as guardians near the barren shore.
When tidal waves sweep high and lash around,
They grip with mighty strength and let them ro

Few shadows lap the sand, but they must die
For softening rays will tip with gold; and now
Faint shredded streaks of daylight fleck the sky.
A mild serenity has made its bow
As darkness fades, for night has come and gone. . .
The Alchemist unveils the Gold Dawn.

Stenopaeic (Pin-Hole) Photography

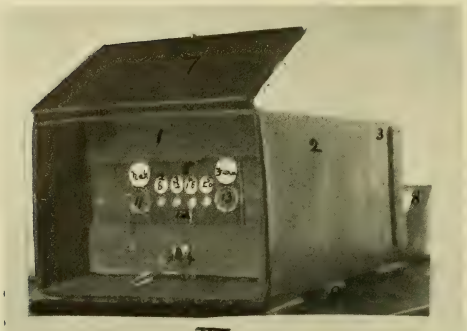
Prof. Dr. H. D.'Arcy Power, M.D., F.R.P.S.

(Illustrated by the Author)

(Continued from the June issue)

Stenopaic (Pin-hole) Photography

In all photographic manipulations there is nothing more important than the determination of the exposure time. In lens work this is gauged by the judgment of the operator, from the brightness of the image on the ground glass, or in accordance with the indications of an exposure metre. It is true that the hand-camera worker is compelled to make his exposures by the impression afforded by the general lighting, but this class of work is done under well defined and simple conditions, and in the aggregate yields only mediocre results. Lensless photography works with very small quantities of light and is therefore equally sensitive to very small variations in its intensity and distribution. Thus the differences of bellows extension which, with the lens, we usually disregard as unimportant, cannot be so treated when using the stenop; every inch of extension making a marked difference in the exposure time. With a battery of five openings as described the smallest requires an exposure time sixteen times longer than the largest. As we may take pictures at any extension, let us say for example, from 12 to 40 centimetres we have over a hundred different exposure times, and that without reference to the actinism of the light, or the position and color of the objects to be photographed. In both lens and lensless photography the fundamental problem is the same, namely: how much light reaches the plate, and this apart from intensity and color is the product of the size of the opening admitting it and its distance from the plate. In the case of the lens the distance is determined by the focal length of the lens, which divided by the diameter of the opening gives what is called the F. value, the constant on which all exposure meters base their findings. As in practice a lensless opening works at all distances it cannot be ticketed with a focal length, to give in turn an F-value. The problem of exposure time remained for many years unsolved until in 1902, just 30 years ago, the writer took up the question from a practical standpoint. He found by repeated experiment that a landscape view exposed on a given plate through a 24 cm. lens stopped down to F-32, and with a camera extension of 26 cm. and by the exposure meter calling for one second exposure gave a negative that could be duplicated both as to form and gradation by a stenop negative immediately following, and simultaneously developed, and whose exposure time was one minute. There was thus established a



IV

V

relation valid for this extension of camera and diameter of stenop that could be used to calculate other extensions and sizes of openings. A table resulted that I published in the November number of *Camera Craft* of 1902. In constructing this table I perceived that a certain relation existed between the numbers that seemed capable of reduction to a formula which would do away with the need of any kind of table, however simple. To carry this out it was necessary to discard the variously numbered needles as gauges and designations for the holes, as the number varied with the Brand and holes made by them with the mode of making. What was required was holes of invariable definite size, and as the limit of useful sizes lies between 1 mm. and 0.25 mm. five sizes were chosen, namely: 1, 0.75, 0.5, 0.35, 0.25 of a millimeter and are now, for countries using the metric system, designated numbers: Four, Eight, Twelve, Sixteen, Twenty, whereas in English speaking countries they are termed: One, Two, Three, Four, Five, respectively. The reasons for this nomenclature is this: If the extension of the camera measured in centimeters be

multiplied by the number of the stenop in use the quotient will be a figure that may be regarded as the equivalent of an F-value for comparison with a lens exposure. This may sound complicated but is in practice very simple. Let us illustrate with an example: We are about to photograph a house and choose a No. 12 stenop with a camera extension of 20 cm. we multiply them together, 12x20 240, discarding the last cipher gives F-24. Whatever exposure, as shown by the light meter or determined by the operators judgment, is now given the stenop exposure, substituting however minutes for seconds as the time required. When the English inch is employed to measure the extension the answer is obtained a little more directly, thus 20 cm. equals 8 in., and 8x3 gives 24, the same answer as we got when using centimeters and factor 12. Thirty years experience of this formula has confirmed its simplicity and general correctness. Shortly after its publication Alfred Watkins of Light-meter and Time-development fame, placed stenops on the market based on this system and under the title Watkins-Power Pin-holes they are still purchaseable. They differ slightly from my standard, but I have found no reason to change my figures. Guided by its indications I have taken instantaneous snapshots by the sea shore, and interiors requiring 24 hours.

For the reader who desires experience at small cost let me say that if he will set the extension of his camera at 20 cm. and use a No. 12 stenop he will obtain good negatives of buildings by a two minutes exposure under normal lighting and plate speed.

My next paper will treat of special applications of stenopaic photography, and details for the construction of a camera for its sole use.

(To be Continued)

SPIRAL

A. G. Miller

Coming dawn, daybreak—
Sleepers stir, birds awake.

Bright light, rising sun—
Glorious day, well begun.

High noon, welcome shade—
Passing soon, never stayed.

Lengthening shadows, softer sky—
Cawing crows homeward fly.

Twilight, fires alight—
Darkness cometh, cool of night.

Sleep well, the day is gone—
Quickly then, another dawn.

Cameralogues

SEQUOIA NATIONAL PARK

VIRGIN COUNTRY FOR THE CAMERAIST AND CAMERA

SIGISMUND BLUMANN

(Illustrated by Miss Ethel and Mr. and Mrs. Sigismund Blumann)

(Continued from the June issue)

Once, on the more comfortable part of the trail and not too far from the dining lodge, we met an overdressed potentate from Hollywood. He had on plaid plus fours, checked woolen hose, white shoes, a gay shirt, a latest fashion Outing Hat under which he wore a minus two head and was trailed by a female of the specie who is deadlier than the male in that she walked on toothpick heels and showed a wealth of silk, sleezy hose. He asked us how far to this or that point of interest and was shocked to learn it required a half mile of footwork. His comment on Park Management and Rangers will furnish the opposite and contrast to my ecomiums.

"These Rangers have a soft snap of it. Nothin' whatever to do but smooch around. The Management must send them out in the woods to hide the fact they ain't got nothin' to do."

"My friend," said I, "you have cold feet at the idea of walking half a mile on these paved roads to see a tree God planted about the time your ancestors were hanging from branches by their tails and these Rangers are detailed to tramp in the heat of the sun, the cold of winter, and in the mountain storms for miles and miles to be where the hundreds who really come here to go places may need their help. These trails are kept open and the conveniences are guarded from vandals and city polluters by the constant vigilance of the men who seem to you to be doing nothing."

"Are you the father of a Ranger?"

"No. But it would make me very proud to be just that."

When you see one of that ilk snapping a picture of an overdressed woman against a patriarchal tree showing all of her elegance and none of its grandeur you will know some metropolis is represented and the representative is out of place. Those who go to the public parks to find a cabaret please turn about, speed up to the limit and head for the nearest city. In fact, we Nature Lovers and Picture Makers never have quite forgiven the Yosemite its aristocratic pandering in the shape of the Ahwanee.

Be it said in all truth and justice to Sequoia that not many of the genus snob infest these parts. There isn't enough excitement, little in nature or entertainment provided that has the semblance of Jazz. The camp fire is impromptu and while it has what all such things have, an incongruity, I concede that the young people were justified in expecting and enjoying a certain amount of such pleasures. The dance affects one differently, being under roof and isolated by walls from the majestic environs.

This outdoor program stuff creates an odd feeling. At Camp Curry under the awe inspiring height and mass of Glacier Point I have heard really fine performers, good orchestras, able speakers. The reaction always was other than agreeable. Here, among tall trees and taller mountains a crowd of humans were gathered to listen to other humans who made funny noises on funny instruments in the light of dim bulbs that barely glimmered in this illimitable space. The sounds were peculiarly hushed and tiny as they diffused the night air.

The spell of stupendous mass, height, and infinite time is upon one in the Sequoias as it was in Yosemite. A campfire never seemed incongruous in a real camp with just the few adventurers gathered about but a crowd amongst the Sierra peaks and trees is out of place, out of proportion, out of joint in every way. Man is less gregarious in the mountains than near the sea.

Most of the evenings were spent in mulling over the day's adventures, in laying out supplies for tomorrow, in making trial developments in a basin and washing them in a bucket. Not infrequently the indulgent wife gave me a round of Rummy or (don't laugh) Casino. One evening we tried cards at the outdoor table by the light of a lantern and the same feeling of which I spoke came upon us. It was like laying out the cards in a cathedral. After the one essay we did our playing in the tent with the magnificience shut out and our sacrilege shut in.

It is very calm, cool, silent, in these deep woods. Trees that have seen the ages move down the vistas of time, that were fair sized when Rome was at its height of power, do not rustle and whisper those nothings which we have learned to know in lesser surroundings. They have deeper voices and more important things to tell one another. They are not friendly but indulgently benignant. The night begins suddenly and morning breaks with a startling speed. When the sun sinks behind a fifteen thousand foot mountain the valley shaded by 300 foot trees goes into darkness then and there. When that sun comes up it has already reached a place well along the dome of heaven and all at once it is day.

The Mule Dear are dears. This magnificent buck is as gentle as a doe.

Sadie we called her for want of a formal introduction. At meals she needed no calling.

Experience has taught me that very important negatives should be developed while on the location so I always carry a set of Tabloid chemicals on such trips and at night make test developments. I never attempt to finish the days catch. Such exposures as are most valued I take in duplicate on a second roll or pack. What is the cost of an extra dozen compared to the loss of a picture after traveling hundreds of miles and climbing mountain trails to get it? Good old Rytol Tabloids have saved me from many an otherwise sad failure. At that it took two trips up Moro Rock to get the view at its best.

In mountain photography economize on nothing but your breath. Walk slowly and evenly. Don't strain. Use care and judgment. Conserve your energies and plan every step. Select your view and shoot at least two on everything, giving what you consider the correct exposure and another a little longer. If you are a true pictorialist you will give three, one normal, one over, and one under. If you are a genuine Nut you will shoot half a dozen on what you most desire to bring back and vary the aperture as well as the exposure so that you may get atmospheric effects and selective diffusions. Sum up the cost of your vacation and see how small a percentage your photography covers. One does not climb 8000 feet into the empyrean every day but film may be bought any time, anywhere.

And so we end a very sketchy narrative of an eventful vacation and give to a tremendous subject an inadequate recital, but credit me with this much delicacy and finer feeling—I have not even tried to encompass the glory of God's magnificent work in words. It is left to you to see these trees, mountains, and vistas and to feel that which language must fail to express.

Moro Rock has as many aspects as there are points, half-points, and quarter-points to the compass. How it is shaped depends upon your approach to it. Its contours are temperamental. Seen from the highway, the Generals Highway if you please, it is massive, awkwardly bulky but impressive in a way. Look at it from the Switchback and it is a shapely mountain with all the dignity of standing alone, assertive, unafraid. Climb the nearby heights and it sticks up like the first phalanx of a giant's thumb.

From every open vantage point in the park you can see old Moro. I have had its greetings from so many trails in such widely divergent places in the Sequoia district and from such different distances that my memory of the park somehow holds the rock as a pivotal point.

When and where the above picture was taken the flowers were in bloom and the Sierra are lavish in such wild-flowers as are indigenous to the soil and altitude. Oddly, these flowers are in marked contrast dimensionally to the trees and mountains. Some of them are tiny, even minute, but none the less charming. In this picture the foreground shows them out of drawing. They look as large as cauliflowers because of the exaggerated perspective and their masses.

A fit closing is the tribute to one who made it possible for you and me to enjoy the public parks. A tribute from one who is making it possible for one of these parks—the one of which we have just visited—to remain the accessable, desirable, inviolate, place where men may go to worship in a way no human edifice permits. The tribute is so rich in sentiment that it envelopes the writer thereof in an aura of something spiritual, something that reaches over to us like beneficience. It shows how the love of the beautiful in Nature makes two lovers of Nature's beauty kin.

STEPHEN T. MATHER

By SUPERINTENDENT JOHN R. WHITE

Sequoia National Park

Stephen T. Mather, American, conservationist and successful man of business, died on January 22, 1930. But his spirit lives on in our National Parks, whose policies he formulated and publicized; as well as in the National Forests, in the State Parks, and, indeed, wherever he saw an opportunity to save scenery and national beauty from ever encroaching commercialism.

Other great Americans have devoted a large part of their fortunes and much of their energy to the public welfare; but it is to be doubted whether many men have given so generously of worldly goods and personal energies. Stephen T. Mather gave them all to protect for his fellow Americans those scenic and recreational values which cannot be measured in terms of money; those values that affect the soul of the people and the spirit of America. As James Bryce said, "America's national parks will ultimately contribute more to the moral strength of the nation than all the law libraries in the land." And Theodore Roosevelt echoes, "There is nothing more practical in the end than the preservation of beauty."

It is an added tribute to Stephen Mather that there is a friendly rivalry among the national parks as to where his affections were most deeply rooted. Superintendent Thomson, in a recent eloquent tribute, states that "Stephen T. Mather's love of Yosemite unquestionably was the compelling factor that eventually led him into national park work."

Director Albright, in an equally fine tribute, shows the broader aspects of Stephen Mather's activities:

"The guiding spirit of Mr. Mather's administration was his love of humanity: it was that the people might enjoy the parks that he took over his administration of these areas. It was his love of humanity, as expressed in his unselfish park work, that inspired the co-operation he received from subordinates, from conservationists, and from those who contributed of their personal funds to put through many public projects which he sponsored, and on which he

Here is a view from Morro taken one day when it looked as if we were in for a drenching. The clouds come up without warning or apology. It is bright and sunny and a clear blue sky domes above. Presently white masses begin climbing the farther side of the ranges and as they come up and up they assume a less cheerful hue and gain in solidity. Presently there is a flash and a little later a crash. The storm is on.

This day we stood in sunlight throughout a typical Sierra storm that raged over the Castle Crags. I put on the K 2 and set for 1/75 second at f:4.5 with a charge of just plain, common, everyday ordinary film in the Graflex and got what I wanted.

It has been confessed before and will crop out again, no doubt, that I am so benighted as to think Pan emulsions laughably unnecessary in the higher altitudes where the colors are all on the blue end of the spectrum and the landscape is virtually in monochrome. Also let me confess that a filter of greater than K2 density gives an over-correction which annoys me.

I am not a pictorial wonder. My technique is not above reproach. But as a lover of Nature and a student of mountain scenery I may be conceded to have the ability to judge true renderings and values.

Well, during this storm my vision of it was mostly on the ground glass for not one but three film-packs were shot from the spot capturing many cloud formations, light nuances, and points of varied contours.

spent much of his personal fortune. No complete list of these projects is available, but notable among them were the purchase of the old Tioga toll road in Yosemite National Park, and the building of the Rangers' Clubhouse in the same park; the purchase of important groves of Big Trees in Sequoia to save them from spoilation; and of private lands in other parks; the gift of land to Glacier Park for administration site. Going farther afield, he fathered and helped support the National Conference on State Parks and the National Parks Association, and gave financial aid to other well worth-while conservation and civic organizations."

Nevertheless, granting Stephen Mather's early interest in Yosemite and the catholicism of his love for the best things in America —the things which will endure when cities and other works of man have passed away—those of us who live with the Big Trees of the Sierra, and beneath the shadows cast by its highest mountains, believe that, although Stephen Mather loved it all, yet, as the poet says:

> "God gave all men all earth to love,
> But since their hearts are small,
> Ordained for each one spot should prove
> Beloved over all. . . .

And we believe that the Great Conservationist loved best the sequoias that surround the Giant Forest meadows, and that meadow in the Sequoia National Park far from towns and turmoil—Redwood Meadow, which he purchased with his own funds and donated to the Sierra Club pending the enlargement of the Sequoia National Park to include that area.

Beginning in 1908, and again in 1912 and 1915, he visited the Giant Forest and took large parties of influential men and members of Congress through the Big Trees and the Sierra. On other later visits, as Assistant to the Secretary of the Interior and Director of the National Park Service, he brought similar visitors with him. As a result of such visits and other efforts, between 1917 and 1929, the many holdings of private land among the Big Trees in the Sequoia National Park were purchased and transferred to the Government.

Stephen Mather, himself, purchased two tracts of land totaling 530 acres, and including such important administrative and scenic areas as Log and Funston Meadows, at a cost of $25,130; and with friends purchased Willow Meadow on the Kings River Trail, Crescent Meadow at Giant Forest, Redwood and Wet Meadows near the High Sierra Trail (then not even visioned). His personal contributions for these purchases totaled $49,730. He persuaded Congress to appropriate $50,000 for the purchase of the Jordan and Farnsworth holdings in the heart of our present administrative area

at Round Meadow, Giant Forest, and was going to donate $20,000 of his own money to add to this sum to make the purchase price when Gilbert Grosvenor, of the National Geographic Society, insisted that the Society would subscribe the sum needed.

Such was the confidence in Stephen Mather here in California and the San Joaquin Valley, that the Board of Supervisors of Tulare County voted $10,000 as a contribution to the purchase price of the Martin Tract of 640 acres, also in the heart of Giant Forest and stretching to the Marble Fork Bridge. His love of nature, and especially of the Big Trees, and his faith in the future of the National parks, conveyed to others much of his own enthusiasm so that they made liberal contributions toward the work of extinguishing the private holdings in the Sequoia National Park.

On Sunday, July 10, 1932, at 11:00 A. M., at Giant Forest in a grove of Big Trees which Stephen Tyng Mather assisted in purchasing, a plaque was dedicated in his memory.

When, as superintendent of the Sequoia National Park, I look backwards and forwards upon Stephen Mather's work for the park, when I contemplate the additional administrative problems that would have been mine and my successors' but for the great heart and the great vision of Stephen Tyng Mather; when I reflect what his labors and the inspiration he has awakened have meant in conservation of the park and the Big Trees, then I am overwhelmed by a sense of personal and official gratitude towards the man in whose memory we dedicated this monument scarcely less enduring that the forests and the meadows, the rivers, and the waterfalls, the canyons and the mountains which are the perpetual witness to his vision and his love.

Just a few days before his death, on December 9, 1929, Stephsen Mather wrote me a letter from Cambridge, Massachusetts, enclosing a clipping from the New York Times. It must have been one of the very last letters that he penned, and it is preserved in the Giant Forest Museum. In it he said:

"Dear Colonel:

This splendid defense of the Big Trees I ran across this morning. I showed it to Allen Chamberlain, who dropped in this morning. You will recollect when he took the John Muir Trail years ago. We are here in Boston for a lot of treatment which I hope will do me a lot of good. . . . "

Stephen Mather died soon after writing that letter; but even on the brink of the Great Adventure and scenery beyond that even of his beloved Sierra, he did not forget the Big Trees of the Sequoia National Park.

Under the Editor's Lamp

In the Yosemite

When this is read the writer shall be in the High Sierra, on the trails in and about Yosemite National Park. It is almost a boast. To be so constituted that the glory of God as evinced in His noblest architecture impels one to toil up difficult footpaths amongst the very clouds is achieving an aristocracy of taste and courage.

The granite crags calmly tower above the giant trees and the blue sky domes over all the magnificence without contempt. From near the clouds themselves Yosemite Falls drop in a narrow lace of white nor sneers at the tricks of a little spring along its sheer drop. The trees, older than many of the nations of earth peacefully stand and dream and are not disdainful of us pigmy humans.

Yet on the road near the palatial hotel a pretty fellow in a pretty suit of city clothes looked amusedly contemptuous of our ragged hiking integuments and wondered how we dared intrude on his fashionable presence.

As the trees mark the superior height of the mountains, as the mountains declare the greater altitude of the heavens, and as the heavens proclaim the glory of the Creator, the snob qualifies the difference between man and men.

The Yosemite is full of noble lessons. The camera will help you to bring home some of them for future mulling over. Most of the best of them will be found on the trails and at the tops where legs impelled by soul take you.

Likes and Dislikes

We are each entitled to his likes and dislikes but this justification is dependent upon our according others the same right. Since only a Wise Providence can decide what is right and wrong the matter of opinions and tastes becomes wholly a question of freedom to hold opinions. This freedom becomes non est when we deny it to anyone.

Therefore you and I may like or dislike as the mood chooseth. But let us be sensible and moderate, above all let us be logical even in our idiosyncracies.

And never should we say "I don't know anything about this or that but I do know what I like." That assertion is ridiculous. As I have said in other places in the same connection: Even a hog knows what it likes and what it likes is swill.

This brings the subject into a higher plane. We may have likes and dislikes but the merit of them lies in the manner in which we assert them and the degree in which we have prepared our mind to form them.

In judging pictures may we chastely approach them in a spirit of wanting to understand, to differentiate, to sympathetically appreciate them. Let us suspend judgment until we have learned what pictures are. In the uncultivated period we should put likes and dislikes aside, at any rate be silent in confessing them.

We are entitled to our likes and dislikes and so is the hog. But your likes are not the hogs. You wouldn't enjoy showing yourself up if they were. So I, for one, am going to cultivate my tastes and make my likes and dislikes worthy of forming and worth expressing.

SUMMERNIGHT'S THOUGHTS; SONNETWISE

Moonlight, the molten silver sheen of which
Sets all the world afloat as on a pearly sea,
Whilst on the blue-black canopy of night
The little scintillating points of light
Which we call stars, blink down at me.
Here in a pitifully modest niche
I stand contemplate of the universe
Heartful yet dumb,—the weak man's curse.

Yet shall I not allow myself to be
Discouraged or dismayed for in that space
Wherein the earth and firmaments exist
There is Spirit ever will persist.
Though I be dumb I'll upward turn my face
And ears shall hear the silent song of me.

OUR MONTHLY COMPETITION

Our July Competition

Is the faculty for being delighted with the Japanese idiosyncracy in Art cultivated or instinctive? I don't know whether I was born with it or how I came by it but when a Japanese artist is good at expressing himself in his native way every sense of beauty within me awakens to keen pleasure. N. Matsumoto's "Japanese Pattern" is rich in mood, is perfect in composition, and has a patine that is not in the paper or emulsion but has been created by the photographer with consummate skill. Those who would study arrangement will find material for that study in the circle of light accentuated on the bottom and side by the bough and foliage and broken by the lantern at just the right distance from top and margin. Even the flattened curve which frames the upper part is in perfect taste.

John Muller's "Inclement Weather" is technically very good and pictorially within its place though it seems to me Dr. Thorek's portrait is stronger in every way. The bisected automobile and the bunching of all action and interest in the lower left calls for rearrangement. Hold your hand over the cut-off machine and envision an open space there, fancy an accentuation of the highlight on the roof at the right and see if you haven't conceived a better picture.

Dr. Max Thorek again impresses us with the surgeons faculty for making the portrait a dissection and articulation of character traits. The arrangement of components is beyond criticism. The lighting splendid. The exposition of physical and mental health conditions unmerciful. A wonderful study. If I must find a fault it is in the too palpable worked in lighting of the background over the shoulder on the right which carries over to the coat and is interrupted only by the dark line to outline the shoulder. The same device more gently carried out over the other shoulder and a dark background on the right to bring dark against light and light against dark should have been an improvement.

Mrs. C. B. Fletcher with "Fuchsias" has again proven her mastery in this specialty. Her flower studies cannot be criticized. They are perfect in quality, tonal values and arrangement. Some day we hope to publish a collection of them with text about this worker.

Grace Hutton is a new name to me. She will not be so long. The Salon catalogs are going to print that name often or I miss a guess. "The Dreamer" is rich in sentiment and well designed. There are technical matters which the lady must master before she considers herself as arrived but even with blocked up shadows and unmercifully hard highlights she will find many who will accept her exposure errors as intentional modernity. This is a good picture and deserves doing over.

Dr. Irving B. Ellis did well with "Art in Sunlight". There is but one suggestion. The interest should center undiverted upon the palette. There is too much luminosity to the shirt. It is very pretty, this sunlight's play on clean linen and it is in accordance with the verities but Art, my boy, Art is inexorable and would subject truth to beauty and intention in a matter of this sort.

W. C. Day did a landscape well. "Morning Comes" is too well done. It is a case of technical and studied excellence which just misses an emotional objective. Where is the central point of interest? It should be on that bit of green bank between the two clumps of bushes in the left-center but for want of something to hold the eye there that vagrant optic insists on traveling to the shadowy calmness of the water nearer the right.

Mrs. Elsie M. Keyser has given us a "Scotty" that is well done but might have been better for a little human appeal. Here is a dog of the variety that appeals to our love of dogs only inasmuch as we supply his characteristics. It is accurate and well exposed and printed but lacks soul. One of the judges said that he confessed it was good but it left him cold whereas he never failed to warm to a real dog.

Leo E. Tiede's "Power and the Glory" is so well contrived that it is a pity it was not better contrived. The chimney, straight and austere rises to majestic heights with shining clouddrifts behind; "The Tower" parallels it with displeasing reiteration of lines. Cut that tower down to the first cross-tree and all is well. Leave it as it is and it is faulty. Of such small things are great principles made or flouted.

W. E. Wing had a problem when he worked with the negative of "Expectation" and solved it in the only possible way but not without leaving a fault. It couldn't be done. Alexander cut the knot but the string was no longer whole. Plainly that disconcerting

(Continued on next Page)

Medal Print
"Japanese Pattern"
N. Matsumato

stick which hold up the net needs some more convincing reason than its mere sticking out from the frame. There is somewhat too straight a horizon line which might have been minimized by variegating the rectangle of sky with clouds.

May I again beg the competitors to put their names and addresses on the back of each print. Name and address means name and numbers and street and city and state. Perhaps I should remember to which address to mail the awards but I don't and you can help me in the suggested way.

SECOND: *"Inclement Weather," John Muller*
THIRD: *"Clarence Darrow," Dr. Max Thorek, F.R.P.S.*
FOURTH: *"Fuchsias," Mrs. Christine B. Fletcher*
FIFTH: *"The Dreamer," Grace R. Hutton*

ADVANCED COMPETITION

July, 1933

Mrs. J. K. Ames
Harry Armitage
Henry Atwood
Mrs. Harold C. Betts
Otto Busch
Mrs. Alicia Compton
Fred E. Crum
Dr. L. K. Devine
James Emmett, Jr.
Mrs. Christine B. Fletcher
K. Furukawa
Harry Foote
Karl George
Dr. Henri Goetting
Lionel Heymann
Miss Grace R. Hutton
Harold Johnston
Ignatius Kelly
Dr. K. Koike
Miss Alfaretta Lewis
N. Matsumoto
A. Mentzene
Paul L. Miller
John Muller
P. O. Olson
Guil. Pelletieri
Walt. J. Pfeiffer
Miss S. Rehmer
P. J. Riley
Edward Rutter
D. Schneider
Dr. Max Thorek, F.R.P.S.
Miss Marietta Yates
Heinrich Otto Yetter
Henry F. Yates
Miss Nellie Yoost

Medal Print
"Art in Sunlight"
Dr. Irving B. Ellis

SECOND: *"Morning Comes," W. C. Day*
THIRD: *"Scotty," Mrs. Elsie M. Keyser*
FOURTH: *"Power and the Glory," Leo E. Tiede*
FIFTH: *"Expectation," William E. Wing*

AMATEUR COMPETITION

July, 1933

Miss Zoe Alford
Zell Anderson
Miss Helen L. Barham
Thomas K. Benson
Oscar von der Bent
Bernard J. Cassidy
O. W. Conrath
Glenn A. Davis
W. C. Day
Rudolfo Dresel
Victor De Gand
Dr. Irving B. Ellis
John S. Finch
Mortimer Friedman
Mitsutaro Fuku
J. W. Giles
Miss Anne Gill
E. H. Golisch
Dr. Clifton Hall
O. C. Hansen
Dr. A. H. Hauber
James Hobart
Miss James H. Iverson
A. H. Jongeneil
George Kellerman
Mrs. Elsie M. Keyser
Donald E. Lazenby
Miss Marjorie B. Macfarlane
W. T. Nakahara
F. A. Northrup
Marcus Nutting
Miss Josephine Opsahl
Horace Pater
Miss Helen Pless
L. J. Peterson
Ward C. Platt
Frank X. Reilly
N. J. Riebler
E. F. Seaman
A. L. Shumway
N. P. Smith
Leo E. Tiede
Harold Tucker
Mrs. Alice Tufts
W. C. Unvers
Elwood P. Voss
William E. Wing
Ralph Zunzer

Selling Points ✦ Points To Sell

By John P. Lyons

The Chicago Herald and Examiner, Hearst Building, has just requested animal feature photographs for which they will pay $3.00 each.

The Chicago Tribune, Tribune Square, will pay $3.00 each for accepted amateur snapshots of World's Fair scenes and incidents. This market also considers amateur action photos. Address your submissions to the Roto Editor, Chicago Sunday Tribune.

The Chicago Daily News, 400 W. Madison Street, with a Saturday Rotogravure section will consider "spot-news" as well as extraordinary features. Prefer glossy prints for which they pay $3.00 each for those accepted.

The Chicago Times, 115 So. Market Street, the newcomer in the Chicago newspaper field prefers to rely upon their Associated Press membership for news pictures, barring "scoop" pictures, of course. But the editor recently informed me he would pay $2.00 for each accepted feature picture, the most likely to appeal being scenic beauty, animal stuff, cute child pictures and the believe-it-or-not type of subject. Prefer 8x10 glossy.

The mechanical magazine, such as Popular Mechanics, Popular Science, Everyday Science, etc., have always been the greatest consumers of photography in the magazine field. Easy to make with the right subject, not too exacting in the art requirement, and paying satisfactory rates. So, we gladly give space this month to some additions to this field. The great publishing house of Street and Smith are fathering the magazine Progress, 79 Seventh Avenue, New York. This new monthly deals with pure and applied science and are particularly interested in outstanding developments in astronomy, medicine, chemistry, metallurgy, physics, speaking of men, methods, machinery, industries, aviation, transportation, invention, new industries, agriculture—progress in these and other fields. Use but a few "shorts" and no "how-to-make-it." Feature articles 2,000 to 2,400 words, signed if possible by some authority in the field treated. 2,000 words on new livelihoods and important skilled trades. 800 to 1,600 words describing processes of manufacture of operations of importance. These may concern an article, a material or a service. 1,600 word biographies of men prominent in the fields with which the magazine deals. Articles should run about one photo to every four hundred words, but submit more from which they can make selection. Not too technical and facts must be authentic in every detail. Pay on acceptance at 2c per word, $3.00 per photo. If your local news dealer does not as yet stock Progress, I suggest you send 15c to the publishers for a sample copy. It will be well for you to become acquainted with this market.

The Home Craftsman, 651 South Avenue, Plainfield, N. J., a 10c bi-monthly, write for "unusual photos of wood-working projects made in the home workshop, and photos of an unusually well-equipped shop together with the craftsman in the picture. Photos of the workshop of a nationally known individual, such as Tony Wons, and Mrs. Roosevelt whom we have already published are always welcome." They state they can use glossy prints of any size for which they will pay $2.00 and up.

This issue completes a full year in which this department has been running. I am wondering how you find these talks on selling photography? If they help you? What you would like us to discuss or explain in the months ahead? Are there any particular markets you would wish analyzed or discussed? We too, like to know that we are accomplishing something of definite value to you. Won't you take "your pen in hand" and let us hear from you.

ASSOCIATION NEWS
NATIONAL REGIONAL DISTRICT

Bear Photo Service Features the Enlargement Competition

With his usual enterprise Albert Hansen has gone in for the Master Photo Finishers' Enlargement Competition in the biggest sort of way. Every feature as projected by the association has been adopted and a few additions thereto. It started June 15th and the closing date is set for September 27th. The Silver Cup shown herewith measures 14 inches from base to rim and is suitably engraved. Being exhibited in downtown store windows it does its share to establish the standing of Photo Finishers, Photo Finishing, and Bear Photo Service as outstanding in the craft. All in all the whole proposition will not only be a step-up for the Bear but for photography. More power to you Albert.

San Francisco and Bay Districts

The Associated Portrait Photographers of the San Francisco and Bay Districts met at the Bullock Studio on May 9th and devoted the time to furthering the plans suggested at previous meetings. Plans intended to better conditions within the organization and in relations with the public and the trade. The earnestness with which the members approach these matters promises a successful consummation.

The June meeting was held at the Eastman Kodak Store in Oakland on the evening of the thirteenth. A most interesting X-Ray talk was given to the usual large attendance.

The Photographers' International

At this time the International Summer School of Photography at Winona Lake is most in the minds of those who have an ambition to keep abreast of the trend and to advance in pace with new ideas in methods. Mr. Will Towles, the grand old man of photographic pedagogics, is director as always, the courses have been enlarged, extended, intensified and will consist of the Portrait classes from July 24th to August 9th, the Commercial classes from August 24th to September 9th. Entries and correspondence to be addressed to Mr. Will H. Towles, Director, 648 Harrison Street, Flint, Michigan. Exciting news of a nationwide radio program hooked to local announcements publicizing the members who subscribe comes to us. This is along the line of better business. We have had too much groaning and lying down and not enough aggressive action. Success never touched a man flat on his back. She seeks upright, fighting fellows who will stride along gamely with her. The association proposes helping set the pace. Fall in line.

Photo Finishers

Not such good news from the west and some very good news, indeed. First: The grocers have been entered in the photo-finishing field and are offering an enlargement free with every roll developed. If competition like this is met we may expect a free roll of film with every bar of soap and free enlargements and a camera with every roll developed, said developing to be without charge. Chop-houses and beer-gardens please

fall in line. All that is left for the Finisher is to open food-stuff establishments and give a free quart of milk with every roll. Much energy is being wasted in condemning the grocer for entering an alien field but that is blah. We are privileged to enter any line of business we choose and to carry as many lines as we feel will profit us. American prerogatives may not be curtailed. But there is something wrong with the economics and ethics of every deal that involves something for nothing. It is an unfair advantage working against the legitimate tradesman who charges a fair price so that he and his employes may live as Americans should and spend toward a general prosperity. It is unjust to the public who seemingly cannot understand that nothing can be given away. Merchandise and service must be paid for in some way, directly and in a straightforward way or deviously. Who pays for free enlargements? Is the profit on a roll of film so large that it permits of a free enlargement? A roll of 120 sells for 25 cents. A 5x7 enlargement costs the public about 20 cents. Both for 25 cents reasons 14 cents to the manufacturer of the film, 5 cents for the enlargement, 1 cent for paper and string, 1 cent for chemicals, 2 cents for rent, water and light. Total 23 cents. Allowing 1 cent for interest on investment and 1 cent for profit, what does the help get? There is something here for our association to work on. Let every member buy fifty rolls a day and insist on his free enlargement and either Mr. Grocer or Mr. Finisher will go broke in a week.

Chit Chat About Our ...Friends...

Miss Jeanette Weber Travels

On June 13th Miss Jeanette Weber, formerly of the Atlas Educational Film Company, left for a three month trip to and through China. She took with her many hundreds of feet of film and is prepared to bring back a series of reels picturing the scenery, peoples, habits, and buildings of that interesting and little known country. Knowing Miss Weber's talents and intensive training we are prepared to say these motion pictures will be as instructive as interesting.

Olga Dahl and George W. Miller

Our good friends, Miss Olga Dahl and George W. Miller, are fortunate in having a large and varied class of business and their Commercial Photographic establishment has not specialized particularly but has maintained an over-all excellence that serves them well. They do have, however, a special liking for picturing ships and marine subjects. In the East-West Gallery of the Western Women's Club from June 5th to 19th, they exhibited their collection of photographs of old-time clipper ships and models of sailing vessels. The prints were much admired and the models of the Mayflower and Constitution always had a crowd before them.

Lew Tyrrell Calls

We are happy to greet Lew Tyrrell after an absence of many months. When in this city and connected with Lothars and Young and Gabriel Moulin we saw him often and have missed him during his residence in Santa Barbara. He is at this time inactive in professional photography and is devoting himself to welfare work but we have a suspicion that San Francisco often calls him and that he may settle here again some day.

William N. Creasy

Before leaving for New York on a visit to his people, the home office of his firm and to the Burroughs and Wellcome booth at the Chicago Exposition, Mr Creasy called to bid us adios. There is something characteristic about everyone connected with B and W that partakes of the standard of their goods. Something exceptionally fine. We hope Mr. Creasy will have the pleasantest of times and look forward to seeing him again in the Fall.

PHOTOGRAPHIC DIGEST

Edited by H. D'Arcy Power, M. D., F. R. P. S.

The Reproduction of Color by Tone

It was my privilege to deliver the following at a meeting arranged by the Pictorial Group of the R. P. S. some years ago and it seems timely to publish it now.

Whatever photographers might know scientifically about the relation of color to shades, they do not get the results which other artists in black and white get. The reproduction of pictures in monochrome is a very old problem in art, and in some directions has been successfully solved. If all the best photographic work were taken and put to the effective test—namely, the amount of money which it would fetch in the market as against other work in monochrome, such as etching—it would have to be admitted that photography does not stand upon an equal basis. Cannot photography approximate a little nearer to what other monochrome work has attained?

One reason, perhaps, why photography has not succeeded is because photographers have been too much obsessed with the physical side of the problem. Those who work with photometer and spectroscope are doing very valuable work, but, after all, the human eye does not see in the way that optical or physical instruments see at all. The visual world is made up of light and shade and color **plus our** way of seeing these elements. The problem to be dealt with is how to render the effects of both elements by one only, namely, light and shade, which we will hereafter speak of as tone. It is an old problem in art, common to the etcher, the worker in charcoal, mezzotint, and other techniques in monochrome, and it is likely to remain the sole method of the photographer. If one asks ones self what one reallly sees and carry away from a picture it will be found that one does not make these analyses. One is not concerned in such a case, as some of the devotees of pure photography are, with the accurate reproduction of given gradations of light and shade as registered by light on a sensitive surface. The first result of photographic reproduction of color in tone was to give black daffodills against a white sky and, shocked at this success, the scientists doctored the plate and screened the sky, and gave white daffodils against a black sky! Or, sometimes, by meeting things half way, got a fairly natural image. In this later case the personal judgment came into play and the result was no longer the sole product of scientific procedure—and could just as well have been obtained by other forms of personal interference.

Now, so far as tone is concerned, the uncorrected plate under some conditions may be much more accurate than the panchromatic, for a daffodil reflects much less light than a blue sky, and if a wedge photometer be turned on each, the daffodils will disappear in blackness whilst the sky remains perfectly visible.

It is necessary to eschew all this business of talking science, when it is art that is being dealt with, and to get to this practical point, that is, to try and put down in whatever medium the artist used the general impression, whether from color or tonal effects. The fact of the matter concerning things seen is that there is no criterion of truth or beauty, other than the impression received and held by the normal human eye. Such an eye neither sees in masses of color nor in masses of tone, but in contrasts of tone or color or both, and in the forming of such contrasts the color might accentuate or diminish the effect of tonal difference or **vice versa.** Thus it is that daffodils, by reason of color contrast, look brighter than the blue sky, though the light they reflected, measured in chemical or physical terms, is less. What is the use of scientific demonstration if the eye does not see them so? And so it is possible to understand the reason for the greater success of pictures in mono-

chrome by non-photographic methods. Their workers see the subject in its total effect, neither as color nor tone, but with graver, pencil, or wash reproduced the contrasts of both as these had impressed them.

That should also be the aim in photography, but here it is a difficult tool that is worked with, and if success is to be achieved it is not enough to have a concept, it has to be realized by means that can only be successful if thought out and intelligently employed. The difficulties in each case have to be appreciated and met.

One thing altogether omitted from consideration is the element of attention and its effects. Attention is an enormous factor in every form of art. The things which one looks at have a greater value than those which one does not look at or looks at less intensely, but the possibility of attention is physiologically limited to one particular part of the eye, and that part of the eye, the fovea, is the only spot capable of realizing fine distinctions of detail, and as the fovea is only sensitive to yellow, orange and red, detail in other colors is not so readily noticed. That is one of the factors to be considered in connection with the transmutation from a color area to a tone area.

Photography as practiced today is based largely on some form of corrected plate. Most people are content to cut out the ultra-violet and violet rays by the use of one of the yellow screens, but it is to be questioned whether this suffices. There are times when Nature is almost monochromatic. The real problem is the rendering of many colored images in black and white. Nature consists of light and shade and color, but the two factors, that is, tone and color, both vary with the incident light, and what is true at one part of the day is not true at the other part, not only in total depth of color and of tone, but in the relation of color to tone. It is a question whether, in our general viewing of color, the order of disappearance of colors as seen on using the polariscope is borne out. The truth of these things is not always ascertained by merely taking physical observations, a fact borne out by many practical men who would not use corrected plates.

One problem to which I draw attention is the state of affairs presented by violently contrasting colors with equal tone values. To represent the true tone values would be an absurdity, and this is sufficient to show that it is not true that the finest picture is the one with the truest tone values. All artists falsify. The rule is usually to raise the tone representing the color which most affects the eyes. With the same values of yellow and blue, for instance, one would raise the yellow because yellow looks to the eye brighter than blue. Sometimes it is desirable to raise the value of one color, and at other times to lower the value of another. The matter becomes still more difficult when one is dealing with tertiary mixtures.

There is a third element in pictures besides color and tone, namely, the psychical effect of design, where, for instance, pattern comes in as an important element in tapestries, carpets, wall papers, etc. It would be foolish in order to get accurate tonality to wipe out the obvious intention of the design. Through a Persian rug, for instance, there might run one color conveying a very distinct design. The thing to do in such a case is to raise or lower that particular color carrying the design. In this connection the old wood block was often a great deal better than the photographic reproduction. Selective screening was commonly used to this end, also printing from two negatives.

I would suggest another means of raising the tonality of a limited or pattern area of a print, namely, the selective toning of the part it is desired to raise, and then re-photographing. Such selective toning could be accomplished by several methods. In an example shown, a bromide print of the objects to be rendered lighter was locally bleached with Potassium Bromide and Ferricyanide, toned with sulphide and therefrom a new negative made by copying the print on a yellow sensitive plate through a yellow screen.

CLUB NOTES

Forthcoming Exhibitions

Second International Salon, Lucerne Switzerland. July 22nd to August 20th. Address The Secretary, II International Kunstphotographische Austellung, Lucerne, Switzerland. Closing date July 8th, 1933.

42nd Toronto Salon of Photography. The Toronto Camera Club. August 25th to September 9th. Address Thornton Johnston, Secretary, 2 Gould Street, Toronto (2) Canada. Closing date August 1st.

VII Polish Photographic Salon, August 27th to September 17th. Address Jan Cwikla, Secretary, Palace of Fine Arts Society, Cracow, Poland. Closing date August 1, 1933.

South African Salon. August 28th to September 2nd. Address the Hon. Secretary, South African Salon of Photography, P. O. Box 7024, Johannesburg, South Africa. Closing date August 2nd, 1933.

78th Annual Exhibition of the Royal Photographic Society of Great Britain. September 9th to October 7th. Address The Secretary, R.P.S., 35 Russell Square, London, W.C.1, England. Closing date August 11th, 1933.

Barcelona Salon. October 1st to 31st. Address Secretario del Salon Internacional de Arte Fotografico, Agrapacion Fotografico de Catalune, Duque de la Victoria, 14, Pral: Barcelona. Closing date September 1st, 1933.

Fourth Irish Salon. October 28th to November 4th, 1933. Address the Honorable Secretary, Irish Salon of Photography, 18 Morehampton Road, Dublin, Ireland. Closing date September 30th, 1933.

Around the Circuit—May to June

In New York City the Pictorial Photographers started a rather novel thing with their sale of pictorial prints by members. In a period when money is unusually welcome such a sale probably made it possible for the artists of the camera to go about their work with unabated zeal.

The Newark Camera Club's 54th annual meeting brought together a goodly number and the following officers were elected or reelected: President, William L. Woodburn; Vice president, Edward Browaski; Secretary, Louis F. Bucher; Treasurer, F. Graether. The Board now consists of Reuben B. Cain, Charles T. Pomeroy, Jr., and George P. Uchtman for the three year term and Frederic Bieberbach to fill the vacancy expiring in 1934. The annual dinner party was held in New York City, not that Newark cannot furnish as fine a place or fare but for the sake of change of scene and in a spirit of adventure. At table it was announced that sixty-nine new names had been added to the roster and well deserved applause greeted the announcement. Long life and prosperity to you, fellow members.

The Orange Camera Club is another organization that keeps the state of N. J. on the photographic map. And how! We like the spirit of the officers and the loyalty of the members to their club. It is esprit de corp that keeps clubs of any sort alive and which makes camera clubs more enjoyable than any.

The Cleveland Photographic Society carries on nobly with meetings, exhibitions, entertainments and that wonderful school. Its efforts to educate the membership by systematic instruction given by able men in specialized lines is meeting with more than expectations. This organization has succeeded in proving, moreover, that amateurs and professionals can meet in one body and consort amicably, teach and learn from one another, and unite in activities for the general betterment of themselves and their hobby, art, and profession.

The Chicago Camera Club, after the feverish exertions to make the World's Fair Salon a worthwhile success are settling down to more intimate business. On May third the following officers were elected: President, Dr. George C. Poundstone; Vice president, Dr. Maximilian Kern; Secretary, A. DeWitt; Treasurer, W. J. Becker. The school which was instituted in April has proven so successful that it was decided to continue its functions through the Spring for amateurs and through the Fall for the more advanced.

From Boulder, Colorado, we were pleased to hear that a group of enthusiasts who met in a more or less desultory way hitherto have united to form the Boulder Lens

Club which started auspiciously with 22 at the organization meeting. Their conviction is that within a few months they can double the number and keep growing apace. From three in February to 22 in May is not bad at that. The meetings seem to promise much. Purely photographic and devoted for a good part to the discussion of prints. We hope to hear much and we are confident we shall hear favorably of the Boulder Lens Club in time to come.

Right where we live the California Camera Club has been doing things in a large and new way. During the entire months of May the walls were devoted to an exhibition of the work of the Associated Camera Clubs of the San Francisco Schools. Lloyd L. Rollins, W. E. Dassonville and W. S. Hoyt were the members of the hanging committee and judges of awards. In Class A: T. Donahue of Lick Wilmerding won first place; C. Lastrucci of Galileo, second place; D. Marron of Polytechnic, third. Honorable mentions were accorded James Fidian, A. Peresich, and B. Galloway of Lick Wilmerding and D. Marron of Polytechnic. In class B, James D. Martini of Commerce won first, Julio Profumo of the same school, second; and Paul Dekar of Lick Wilmerding, third. The cup went to Lick Wilmerding as having achieved the largest number of 7 points for any one school. The school which wins this cup three times retains it. Speaking of the prints exhibited one can without reservation say they were the equal of many we have seen at Salons and professional exhibitions. Special commendation is earned, deserved, and with pleasure given Miss Boulware, instructor of photography at the Lick Wilmerding. We personally know what indefatigable labor and dauntless courage, unwaning enthusiasm went into her instruction.

The Photographic Society of San Francisco goes on with pleasure and profit to its members. The May meeting was devoted to a discussion of the prints submitted to the Quarterly Competition. The entire collection was hung and P. Douglas Anderson discussed many of them and gave such criticisms and constructive suggestions as made the evening potent for all who attended.

In far-off London the Royal Photographic Society is making preparations for its 78th Annual Exhibition and that is an event in the world of photography which needs no ballyhoo. The Technical Section desires those in the United States who intend exhibiting to send their entries to Dr. Walter Clark, Eastman Kodak Research Laboratories, Rochester, N. Y. They must reach this point not later than June 20th. There is no fee for this and entry forms may be had of Dr. Clark. May it prove that this country maintains its high standard with a large and unusually fine entry.

Miniature Camera Owners in the Bay Districts are invited to get in touch with J. R. Gwyn, 116 Natoma Street, Care N. Clark and Sons, toward organizing a Miniature Camera Club. If you are the owner of such an instrument send in your name. If you know another call this to his attention.

The American Photographic Society

There is a period of quiescence which precedes aggressive action. Courage to carry on must actuate the prime movers in any new project. There will always be those who for reasons of their own, however unselfish, will retard or strive to nullify what others propose. This is good. Difficulties are medicine. The hard job is training. The more that must be overcome the stronger the achievement. If this National project is right and good and is kept right and good, free of politics and out of the hands of such as would make it tend to selfish gains or vainglory, it will survive the most powerful adversaries. It is our opinion that the proposition is not only sound but beneficient. That these United States need a society which is American. That we should affiliate with other nations to a great common purpose for good in a large way as a National organization, not as individuals oozing into international projects one by one. The true enthusiasts of all nations will abet and aid us and sympathize with our ambitions and the sycophants who dream of foreign distinctions as greater than their own country can offer must be made to know better and see clearer. It is up to strong men with firm minds to make them know and see. No fellows with water on both shoulders, no hedgers who fear petty antagonists have a place in new movements.

June to July

The Eighth Annual Kodak International Salon will be held in Harrow, England under the auspices of the Kodak Staff Photographic Society of London and the Kodak Works Society of Harrow. With a trade name and composed of men and women engaged in the manufacture of photographic materials these groups of Kodak workers have made an enviable place for themselves in the field of pictorial and scientific photography. The closing date for entries is given as October 6th. Information is available from K. M. C. Cunningham, Kodak Camera Club, Kodak Park, Rochester.

CAMERA CRAFT

In Chicago all things photographic move in time to the Exposition Salon. The Chicago Camera Club issued a beautiful catalog in its name and gains no less honor from being sponsor than from having so well succeeded. Our British brother pictorialists have put us under obligations for so generously serving in the selection of the prints to be hung. It should be a source of pride to Englishmen and to the Royal. With perhaps one or two exceptions every judge is a British subject or of British descent. With one exception the jury was composed of Fellows of the Royal. These statements may be interpreted according to the will of the reader. To us it is a lesson that we may take with profit. These Englishmen and their descendants take their hobbies seriously, conscientiously, ambitiously. With them it is not the mere shining but achieving. If Americans were half as genuine in their enthusiasms they should do twice the good to any cause.

The Pittsburgh Salon group have elected the following officers for their next show: President, Charles K. Archer; Vice-president, David R. Craig; Secretary, Carl E. Lesher; Treasurer, F. Ross Altwater; Executive Committee, H. Honroe Baker, B. H. Chatto, and O. C. Reiter. F. Ross Altwater, David and Eleanor Craig, and William Mortensen were elected Associates in recognition of their contributions to the Salon.

The Camera Club of Syracuse, with a limited membership is ambitiously projecting many activities for the coming year. They are again sponsoring the Photographic Exhibition at the New York State Exposition to be held in their city from September 4th to 9th, inclusive. At this show cash prizes are awarded. J. O. Sprague, Secretary, Syracuse Camera Club, 340 Montgomery Street, Syracuse, New York, should be contacted.

The Florida Camera Club was organized in a large way. It has no locality more definite than the state. It is the Florida Camera Club, no less. It will meet in various cities and begins auspiciously with F. E. Geisler as president. An eminent pictorialist and enthusiast. Miss Nell Koons is Vice-president, Virgil R. Boozer is Secretary and Manley B. Brower Salon-secretary. We look forward to hearing regularly from this baby organization.

The Newark Camera Club would seem to have reached the limit of possibilities with each added convenience and advantage is adds to the owned clubhouse but Ground Glass for June tells things that assure us that no limit can be set to what a club can do if it has the will and the spirit.

The Los Angeles Camera Club put over a successful All American Show in a bad year with credit to themselves. The number of prints well below the hitherto average but we are told the quality stood up creditability. New members are being added every month and it is good to note the organization continues to thrive.

The San Jose Camera Club composed of men and women of unusual mental calibre and particular clubby spirit continues to feature instructive monthly meetings. Each meeting is devoted to an exhibition and discussion, a lecture on some little known photographic subject or both. The meeting notices are gems of photographic ingenuity, skill, and art.

The California Camera Club is giving thought to outings. Spring is in the air and Summer may be seen on the horizon. The walls have been devoted to several worthwhile exhibitions of prints, not the least of which was from the Associated Public School Camera Clubs of San Francisco.

A Leica Camera Club has been organized of which we can tell little as yet since at this writing not even the name given has been finally decided.

The charter members assure a successful club. The intention is to attach more importance to a community of interests than to a community of ownership. Something was said of getting together regularly for the sake of being together for mutual enjoyment and help. That sounds good. There was some discussion as to the title and a doubt as to whether a trade name be advisable but the men present at the first meeting precluded the remotest possibility of any interested motives and the name suggested itself from the large percentage of members who use Leicas and work with Leica accessories. It was stressed as a positive intention not ot limit membership except to users of any and all miniature cameras.

In San Diego the Pictorial Enthusiasts have put over a great show and are resting on their oars for awhile. San Diego is going to be heard from and of, more and more, in matters photographic.

As we said, Spring is here and Summer on the way. California is, you may have heard it said, beautiful all the year round. But when Summer comes and vacations, the cameras become active. What Spring is in the east we know. Nature is never so gloriously liberal as when she awakens after the period of snow and ice. The grass is greener, the flowers more fragrant, the skies perfect. Negatives are being made. The coming season is going to feature particularly fine Salons. Depression where is thy sting when you have taught us to rediscover our homes, our quieter pleasures, and the joys of photography!

NOTES AND COMMENTS

Orthoplan Filters

It has been our privilege to work with the new Orthoplan filters. They proved not only perfect as to colors and optical grinding for planes but particularly convenient in the new Rhaco holders from which the glasses may be removed and replaced with ease. Such handling may be accomplished without fingering the glasses because each filter is metal framed and slips into the socket easily but firmly. The set of three come encased in a white velvet lined leather pocket holder. The U. V. Rapidfilter is a faintly tinted optical glass which is claimed to exclude ultra violet and permit of cloud photography without prolonging exposure. The line covers every desirable size in a variety of mounts and in round and oblong forms. You are urged to write the Photo Utilities, Inc., 152 West 42nd Street, New York for information if your dealer is not prepared to show you these outstanding color filters.

The Burleigh Brooks Line

Burleigh Brooks may be robbed again and again but no thief can take away the outstanding merit of his line of cameras. Think of the wonderful Rolleiflex, the delight of recent years in reflex cameras. The Eho, small as a couple of matchboxes which is a real camera and not a toy. The Heidoscope for those who enjoy stereoscopic photography at its best. And that complete selection of Schneider lenses. Why not write direct to Burleigh Brooks, 127 West 42nd Street, New York, for literature on what interests you?

Profitable Photography

The Rossiter Snyder Publishing Company of 30 West 18th Street, New York, have a most useful service to offer photographers who would profit by the use of the camera. A letter to the above address will bring information which should be to the advantage of the reader.

Making Microscopic Motion Pictures

The making of microscopic motion pictures has been greatly simplified by an attachment developed for use with a Bell & Howell 16 mm. motion picture camera and any ordinary microscope. It consists of a horizontal tube mounting a split-beam prism which deflects about 90 per cent of the available photographic light in a parallel ray, into the regular standard 1″ F 3.5 camera lens, which remains set at infinity. The remainder of the light passes up the microscope tube, set at 160 mm., over which fits a finder-sleeve fitted with a mask which shows the user the limits of the field being photographed by the camera. This reduced amount of light reaching the eye makes it easy to observe the object that is being photographed and to keep it in sharp focus by means of the fine adjustment of the microscope itself. The third part of the accessory set-up is an adjustable camera stand that raises and lowers the camera to the exact height made necessary by the particular job under the microscope objective it is heavy enough to hold the camera rigid and parallel to the microscope tube. Adjustment is greatly simplified and results equal those obtained by much more extensive apparatus, especially at the lower powers. A request to Bell and Howell Company, 1801 Larchmont Avenue, Chicago, will bring you literature, or see your dealer.

Zeiss Miniature Cameras

As the demand for miniature cameras increases the idiosyncrasies of their users multiply and Carl Zeiss, Inc., 485 Fifth Avenue, New York, have kept abreast if not ahead of the demands with what is now a line of four models. The Baby Ikomat, Ikomat A, V. P. Icarette, and Contax. The latter is the latest and offers some astounding conveniences and facilities. Needless to say all are equipped with Zeiss lenses and boast the Zeiss quality throughout.

The Foth Derby Miniature

A jewel at a moderate price equipped with an f3.5 anastigmat in a delayed action focal-plane shutter. The last being important to you. A focal-plane shutter means accuracy in timing and special speeds. A delayed action gives you the ability to take your place in the picture and be one of the group. The camera itself is made with care and of the best materials. Burleigh Brooks, the distributor, of 127 West 42nd Street, New York, says he is as proud of the Foth Derby as of any of the numerous outstanding cameras he handles. And, incidentally, through an error for which everyone and no one is to be blamed a wrong illustration of this instrument appeared in the June issue. The true picture of the Foth-Derby may be found in this copy.

Weston Exposure Meters

The human eye is superceded by the electric eye in the Weston Meters. No batteries but an almost miraculous arrangement of two disks of metals of diverse electrolytic indices which generate a current in the proportion of light which activoates them. No exhaustion, no fluctuating voltages, but accurate sensitivity registered on a scale. Automatic computations seen and understood at a glance. Try a Weston Exposure Meter in any of its forms at your dealer's.

University Photographic Courses

The new series of Photographic Classes under personal instruction by P. Douglas Anderson began in San Francisco at the Extension Building, 540 Powell Street, San Francisco and in the Extension Center, 1730 Franklin Street, Oakland, on the evenings of June 15 and 16 respectively. This is a special course in advanced photography and is to consist of six evening sessions and four field trips. Information may be obtained by writing to either of the above addresses.

Norman-Willets Company

Recalling Ilford plates and the beautiful negatives they give reminded me of Norman-Willets, the place where cheerful service brightens transactions. Ilford plates may be had in every speed and for every purpose for which senstive emulsions are made and in any grade they are absolutely all you could demand, however particular you be. A complete stock of Ilford and as complete a line of everything photographic may be found at Norman-Willets Company, 318 West Washington Street, Chicago. When at the Exposition include that establishment in your itinerary.

The Masterbilt Enlarging Unit

This device attached to any camera makes of it an efficient enlarging machine which takes any size from 4 by 6 to 35 mm. cine film and with which cut film, roll film or plates may be used. Literature for the asking of Harold Francke, 2308 South Howell Avenue, Milwaukee, Wisconsin.

Real Oil Painting

Avenir Le Heart, P. O. Box 1011, Los Angeles, California, offers lessons in the painting of sensitized canvas with opaque paints. This technique transforms a photograph on art canvas into a real oil painting. Particulars on this subject and other money making suggestions on request.

Abe Cohen's Bargains

A bargain is not a bargain because of price but because the cost is low as compared to the quality and the market value. An Abe Cohen buy is the equivalent of a positive saving. When one can get a Mentor Compur Reflex with a Carl Zeiss f3.5 lens for $64 there is enough saved from the list price to take one to a National Park where pictures may be taken with the outfit. You are invited to write Abe Cohen's Exchange, Inc., 120 Fulton Street, New York, for their periodical bargain lists. Put yourself on their list now.

Removal of James H. Smith and Sons

The James H. Smith and Sons Company whose skill and integrity have made Flashlight reliable and safe announce the removal of their office and shop to a new building erected at their factory, Lake and Colfax Streets, Griffith, Indiana.

To those interested in highly specialized manufacturing a visit to this establishment should prove instructive. You will be welcomed, we are certain, by any member of the firm or representative in charge at the time.

OUR BOOK SHELVES

Conducted by G. A. Young

A Portfolio of 25 Prints by William Mortensen. Price $10.00.

We don't often have much fun at this job but right now it's different. It is a pleasure to be able to tell others about something that one thinks is superlatively good, something that offers an unusual opportunity educationally and something that is a real buy—a bargain even in these bargain days.

We are proud of the fact that we were instrumental in persuading Mr. Mortensen to make it possible for students of pictorial photography and for collectors to obtain this splendid portfolio of his work. The idea certainly could not appeal to him as a business proposition at such a low price. He has however a real desire to help others, and so the opportunity to further the cause of pictorial photography prompted his decision.

We know of no other artist whose work offers greater opportunities for instruction to the student. This for several reasons. In the first place Mr. Mortensen is a master of the art of story-telling. The problem of getting real expression, of intensifying the idea by pictorial means, is a difficult one in photography. It is a joy to note with what splendid simplicity and with what a deft touch this artist is able to present his idea. In the second place it is well to note Mr. Mortensen's flexibility both of imagination and of expression. Contrast the delicacy, the grace, the high key of such pictures as "Youth" (see adv. this issue) or Myrdith (see March, 1932 issue) with the thundering, dramatic tones of "Tantric Sorcerer" (see Feb. 1933 issue). Here is a vast difference denoting wide imagination and complete mastery of medium, from which the discerning student can learn much. And in the third place we would like to stress the matter of self expression, which is the artist's primary object. In spite of the wide range of his subjects Mortensen's pictures remain uniquely Mortensen. The artist's personality is everywhere evident. This development of individuality comes with complete mastery of medium and the maturing of artistic personality, and is surely an attribute to be striven for. The student may learn to recognize this quality very clearly by a study of these prints.

We have emphasized the value of this portfolio for the student. As for the collector of photographic prints we are tempted to simply remark "you lucky so and so," and let it go at that. However we will ask one question. In what other medium would it be possible to obtain such a representative collection of the work of a leading artist at figures even astronomically related to the cost of this portfolio?

Here is a splendid beginning for your personal collection of the best in pictorial photography, or an equally valuable addition to your present collection. With a few opportunities such as this, one will be able to have a "Home Salon" on a minutes notice.

To be sure there is no misunderstanding we record that these are actual photographic prints, not reproductions. The prints are 25 in number, approximately 5¾″x7½″ in size, on 8¾″x12¼″ antique mounts, the whole in a sturdy portfolio.

Single prints, portfolio size, may be had at $3.00 each and a complete list of titles will be furnished on request.

We are also authorized to offer Mr. Mortensen's salon size prints (11″x14″) at his regular price of $15.00 each. All that we have said before, of course applies with even greater force to the salon size prints. These are made with great care and are marvels of technical perfection.

CAMERA CRAFT

REG. U. S. PAT. OFFICE

My Dog Tippy — *Clarence A. June*

VOL. XI NO. 8 PRICE 20c

FOUNDED 1900

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CAMERA CRAFT
A Photographic Monthly
SIGISMUND BLUMANN, F.R.P.S., EDITOR
Claus Spreckels Building, San Francisco, California
FOUNDED MAY 1900
Vol. XL AUGUST, 1933 No. 8

San Diego's Third International Salon

C. ELDON WHITE
(Illustrated with reproductions of accepted prints)
(Continued from the July issue)

Neither does the salon print escape humanism: The bleakness of loneliness is not to be endured; if man is absent in the subject, then consciousness and life are there somehow. If the idiom of today has been utilized, we may all read in our common language an unblurred message. There is no reason why this should not appeal to masses of people. In the tastes of the many is a fund of detail as suitable for expression as the knot of rope, the hairy half nude, or the section of gas tank. The detail picture, it is true, is valuable to remind us we walk upon the soil; but what greatness resides in the unrelated detail?

ORIGINALITY

Ordinarily the original work is the stimulating one; not that originality is to be desired for its own sake, but to prick awareness. I am, indeed, glad that the style of photography is less subject to the mode than some gruesome modern graphic art, for such imitation drops to banality. Yet an individual may year after year bring not even novelty to the revaluation of his particular dialect. A negative exposed in an idle moment of boredom is *per se* not a product of creation. Do photographers turn from new, original subjects because it is difficult to think about something peculiar to themselves? Novelty would seem not to be impossible, and is a basic want. Subject interest I think is too far back, and I feel that it is because of the labor of thinking! Only the worker with superlative technique can make an ordinary idea vivid and fresh, and this in fact means an unobtrusive technique. A mass of buttons or a few greasy cogwheels, a face mask in the dark are scarcely original, but good photography may make them interesting. But the

Galilean Fisherman
Dr. George C. Poundstone

worker of average ability may still produce works of unusual merit by using original subjects or his very own ideas, which will carry him over the hurdles interposed between the negative and the print.

Judges themselves should be soundly rebuked for curbing audacity or strange originality. Fortunately, my preview of the contributions honestly assures me that the San Diego judges were innocent of such perfidy.

Originality may be engendered by first dissipating the fantasms of imitativeness, criticism, and composition as an end. Timeliness is one means of doing this. Even the trivial "Beer" (white coated barkeeper) of Wesley Hall, the exquisite "3.2" (glasses of foaming brew) of Lynton Vinette, and James Emmett Jr.'s "Old Soak" have the charm of the hour's topic. Another excellent means is probably the choice of subject.

THE SUBJECT

To strengthen the latter idea, I have classified all the subjects used by the accepted entrants in this salon, with the following surprising results:

"Santa Barbara" *By Wayne Albee*

Portraits	23%
Landscapes	16%
Architectural and Structural	11%
Figure studies	11%
Water scenes	7%
Still lifes	7%
Genre	5%
Patterns	5%
Animals	4%
Botanical	3%
Street scenes	3%
Aviation and aerial	2%
Machinery	2%
Insects	1%
Astronomical (1 print)	0%
	100%

En Ballade" *By Leonard Misonne*

Thus 61% of all these prints belonged to only four classes, while 39% of the prints were divided among 11 classes. Portraits are our daily bread. They are essential and frequently transcend the technique, as does Marcus Adams' "Child Study." The table shows the few subjects used by salon workers in this our world of a million objects. Consider by contrast the various missing subjects awaiting tomorrow's pictorialist: Insects, microscopic articles, bodies pierced by X-rays, protozoa, minerals, germinating roots, blades of grass, marine gardens, bacteria, embryos, fabrics, metallic and chemical crystals, osmotic membranes, archaeology, shells, whales, astronomical bodies, weeds, fishes, snakes, etc. Need we all continue depicting landscapes, buildings, faces, and nudes? Do we confess we lose our way where the trail is not?

Ruth Kilbourne's "The Light Fantastic" and "Dark Demon" are splendidly original examples of insects interpreted by the pictorialist, entirely worthy of the sincere treatment accorded them. But how unusual they are! The happy laugh of the spectator before these or "3.2" are sufficient proof of their *universal* appeal. So the use of original material should not be shunned; it probably will be creative.

Au Bord du Lac — *Leonard Misonne*

MOVEMENT

Finally, I must remark one amazing feature of this salon, which I imagine is widespread: Only six prints are at all suggestive of movement on the part of the subject. Wayne Albee (one of the judges) better than any other accomplishes motion in "Santa Barbara" (monks entering the mission) and "The Heights" (damsels dancing on the plateau); but also very well Aurelio Grasa Sancho of Zaragosa in his "Sol y Huellas" and with certainty Eugene L. Johnson in "Three Men to a Bale" (a labor scene). The other 238 prints on these walls are still subjects, or occasionally immobile poses attempting to simulate motion. Albee's success is due simply to the succession of several similarly posed figures extending from left to right. The opposite case of a bird on the wing, Mrs. M. W. Sampson's "Soaring," does not move because the main object is not repeated. The rapid exposure of moving objects results usually in the fixed expression; doubtless a true limitation of the camera is that it must respect static poise only. A blurred image may indeed suggest motion, particularly if double or triple exposure has resulted. But those who respect the normal limitation are surely deserving of praise. Here lies a more subtle form of originality, exemplified excellently by F. Y. Sato in "Shadow from Garden," a marvelous sort of planary still life involving a patient bird, and "The Nagashi," a diagonal design from lower left to upper right. Similarly, superlatively quiescent, nearly sculptured, happily posed, Echague's prints of all have most fully re-

"Sol y Huellas" *By Aurelio Grasa Sancho*

Physical Development

By Sigismund Blumann

A most interesting and valuable article by Dr. Allan F. Odell appeared in the April issue of our esteemed contemporary Camera dealing with the physical development of negative images. The author is a highly trained and distinguished chemist with the Du Pont Viscoloid Company and no doubt worked out the action of his solutions on dye treated emulsions. If his adaptation of the process works with modern ortho and panchromatic plates and films he has succeeded in conquering the bugbear of long ago.

In 1858 Young developed plates by depositing silver on the fixed image in its latent state.

In 1894 Kogelmann found a way to do the same with gelatino bromide plates and in 1924 the Lumiere brothers and Seyewitz improved on Kogelmann's findings with the following formula:

Over expose four to six times normal, accepting normal as determined by the average speed of emulsions then existing. As extreme speeds have been introduced since, I cannot say what might apply now.

A.	Sodium sulphite, anhydrous	180 grams
	Silver nitrate, 10% solution	75 cc
	Water to	1000 cc
B.	Sodium sulphite, anhydrous	20 grams
	Paraphenylendiamine base	20 grams
	Water to	1000 cc

For use take one part of B and with constant stirring pour it into five parts of A.

In 1903 Luppo-Cramer offered the following developer which has the defect of precipitating or turning turbid after a time and must be renewed whenever it does so with a fresh solution. Sometimes three changes being required for each negative.

Metol	20 grams
Citric acid	100 grams
Sodium citrate	15 grams
Water to	1000 cc

To avert mould add a drop or two of phenol.

Early in the nineteen hundreds Dr. C. E. K. Mees gave public recognition of the process and his interest in it by suggesting that since the deposition of silver was superficial successive thin emulsions should be coated upon the negative base.

The entire matter of physical development seems from then on to have been shelved as interesting but of no particular practical use.

When miniature cameras and extreme enlargements and motion picture film used for the Cine or in still cameras became popular there was a loud and insistent cry for grainless developers and physical development came out of desuetude, and for what Dr. Odell tells ue we should be grateful since the elimination of grain by physical means is theoretically correct and he seemingly has rendered the old impractical idea into efficacious practice.

Here are the Odell directions summarized. We do not care to borrow more from him than we can repay and so inform the reader that a forthcoming number of The Photo Miniature (Tennant and Ward Publisher) is promised which shall give minute directions and elaborated formulae.

The developer is prepared thus

STOCK SOLUTION A

Hypo	2 2/3 ounces or 80 grams
Sodium sulphite (anhyd)	1 ounce or 30 grams
Silver nitrate	120 grains or 8 grams
Water to	16 ounces or 500 cc

Dissolve the hypo and sulphite in ten ounces of the water and the silver nitrate in the other six ounces and then slowly and with constant stirring pour the silver into the hypo-sulphite. Never the reverse.

SOLUTION B

Mix just before using.

Amidol	3½ grains
Water	2 ounces

Take one ounce of A solution, add one ounce of water, and all of the B.

Apparently this is for small negatives in a small tray. The tray must be used, for tank development is proscribed by nature of the density of the solutions and the heavier layers making for unequal action on the negative.

Exposure, Dr. Odell tells us, should be exactly five times normal, which is more definite than of long ago and gives us the ability to measure by the speed of the emulsion with which we are working. But the similarity of over exposure and the identical development time (one and one-half hours) establishes the near relationship.

After development the negative is transferred to the acid hardening bath usually added to the hypo solution. In this there is a clearing action. After five minutes fix in plain hypo of usual constituency.

Dr. Odell states that his directions apply to and will work with any emulsion existing. His word is good with me but I should like to try out this thing with, say, the Eastman Superpan or any of the highly dye-charged gels.

Graflex for Commerical Work

G. Adelle Rackett
(Illustrated by the Author and N. Tetrault)

A short time ago, the china buyer of one of our large departmental stores returned from a buying tour abroad, and brought with him five pieces of unglazed porcelain which had been buried for something like sixty years in an old factory at Carlsbad, Czecko-Slovakia. The pieces represent the folklore of the Bavarians, and, sensing a feature article for the dailies—inasmuch as the society matrons were going into ecstacies over the sheer beauty of the different representations, I asked permission of the management to photograph, and write up the rather interesting details of, his find.

The very amateurish attempt made the photographs all the more gratifying. Armed with a Graflex, an exposure meter, yards of black velvet for a background, my assistant and I were escorted by the management to the stockroom, where we were given permission to move whatever might be in our way. That might sound superfluous until I explain that the only possible place where the light was in any manner suitable was among several aisles of electric washing machines, with two or three large cages containing hundreds of singing canaries thrown in for good measure!

We were asked not to use flash powder because of its effect the birds, and, left to ourselves we at once began to look discouragingly around for some means of a reflector. I shall never again look with animosity at the shiny cover of an electric washer no matter how hard it is to keep polished! For here, in my hour of need, to the left and right of us were dozens of the most excellent (as it turned out) reflectors one could imagine. So on two packing cases placed about fifteen feet from the nearest window, we endeavored to secure the best results in photographing these rather valuable articles as possible. The exposure meter signified from one and three quarters to two minutes, and this was carried out to the very second. There was no electric light, daylight, and the use of the shiny aluminum covers sufficing. The camera was stopped down at F32.

The store was quite pleased with both writeup and illustrations, and I was pleased with the results. I do think the films could have stood more development, especially as the tank was not new. At the very least a freshener should have been added. These pieces of pottery are so exquisitely perfect, in face detail and in every mark of stitching on the clothing, that even with a super-sensitive panchromatic negative we could not do them justice. However, it is not so much as an exhibition of photographic skill that I submit this accounting, but as an idea that may not have occurred to the free lance amateur photographer. There are quite a number of ways to combine photography with features, in order that the wolf be kept farther away from the door, and this is one of them.

We haven't yet tapped the gusher of wealth to be derived from commercial photography, and as we can't all be in on the big stuff, nevertheless it's comforting to get a look-in on some of the lesser money makers.

RECENT AND NEW INFRA-RED EMULSIONS

It is not often that we permit ourselves to reprint trade information in the place devoted to reader text but the following so clearly and definitely answers the many letters of inquiry regarding Infra-Red photography that we feel it is the reader rather than the manufacturer who is being served. Inasmuch as these particular products are readily available and have been and shall be made use of by lay as well as professional consumers it is almost imperative that the photographic press take cognizance of the need for information of just the nature which the following supplies. We would frankly state that the article emanatess from the Eastman Laboratories and take the opportunity of thanking the concern anl the scientists who served us with the enlightening text for what they have done to make Infra Red Photography easy, even for the amateur, and of every-day usefulness to the profession.—S. B.

For several years photography by invisible infra-red radiation has received wide public attention through the newspapers and the scientific press, but until quite recently commercial photographers and advanced amateurs have been concerned only with photography by visible light. Photographic materials sensitive to visible light have amply met the requirements of these groups, even for distant landscapes—which were photographed with a panchromatic emulsion and a red filter for eliminating haze.

Plates sensitive to invisible infra-red light have been extremely useful to scientists, especially astronomers. Moreover, because this light penetrates through hazy atmospheres far better than visible light, such plates have been used successfully for photography at great distances. A mountain at a distance of 331 miles has been clearly recorded on such a plate.

Enterprising press photographers, hunting for unusual pictures, have used infra-red-sensitive plates within the past few months to make some remarkable distance views from New York's tallest buildings, showing clearly scenes that are never or practically never visible to the eye because of a blanket of obscuring haze.

Recent improvements in infra-red-sensitive plates, both in speed and in the character of their infra-red sensitivity, make them more practical for the use of photographers who wish to take advantage of the special results and the unusual effects they offer. This information is contained in a current announcement by the Eastman Kodak Company.

Photography at considerable distances is perhaps the widest present possible use of infra-red-sensitive material. They may also be used for fantastic night effects by daylight, or to produce a nearby landscape of unusual character. The blue sky photographs black while green foliage, which is a very strong reflector of infra-red, photographs a silvery white.

Photographs "in total darkness' are another trick possible with these plates. Deciphering of obscure documents is a practical use.

For several years the Kodak Research Laboratories have supplied plates for infra-red photography under the names "Eastman Extreme-red Sensitive" and "Eastman Infra-red Sensitive." Recent advances in the preparation of sensitizing dyes have made it possible to manufacture improved plates, and these plates are now standardized under the following designations:—

"Eastman Infra-red Sensitive Plates, Type I-R,"

"Eastman Infra-red Sensitive Plates, Type I-P,"

"Eastman Infra-red Sensitive Plates, Type I-K."

The Type I-R plates are recommended for general infra-red photography, including landscape work, documentary photography, etc., and for the infra-red photography of non-luminous hot bodies, such as flatirons and furnaces. These plates permit the shortest possible exposures to be given.

The Type I-P plates are somewhat faster variety of the plates previously sold as "Eastman Infra-red Sensitive." They are suitable for "photography in total darkness" (with a Wratten Filter Number 87 covering powerful tungsten lamps).

The Type I-K plates are those previously supplied as "Eastman Extreme-red Sensitive." For most purposes, the new Type I-R plates will take their place.

For infra-red photography with these plates, the Wratten A (Number 25) Filter may be used on the lens of the camera. Other red filters (Number 70, Number 89A, etc.) are equally effective but offer no advantages. The Number 87 filter, which transmits no visible light, must be used, over the light source, for "photography in total darkness;" but it can be used only with Type I-P plates.

In infra-red photography it is important to avoid the use of hard-rubber slides in plate holders, the Kodak Company's announcement warned. Such slides are translucent to infra-red rays unless the rubber contains sufficient composition to make them opaque. Fiber-board slides and metal slides are safe in this respect.

A Small Apartment Darkroom

OTTO HILDEBRANDTH

(Illustrated by the Author)

We are what the Funny Sheet calls Newlyweds. The missus was a mighty neat little girl before we were married and after seven months of wedded bliss I can tell the world she is as neat as ever and then some. As I work for a living and am enjoying the national shrinkage of income we rent a small apartment. When I say small I mean small. Two rooms and bath. One says "and bath" instead of "and bathroom" because the bath is not in a room but in a closet somewhat larger than the clothes closet.

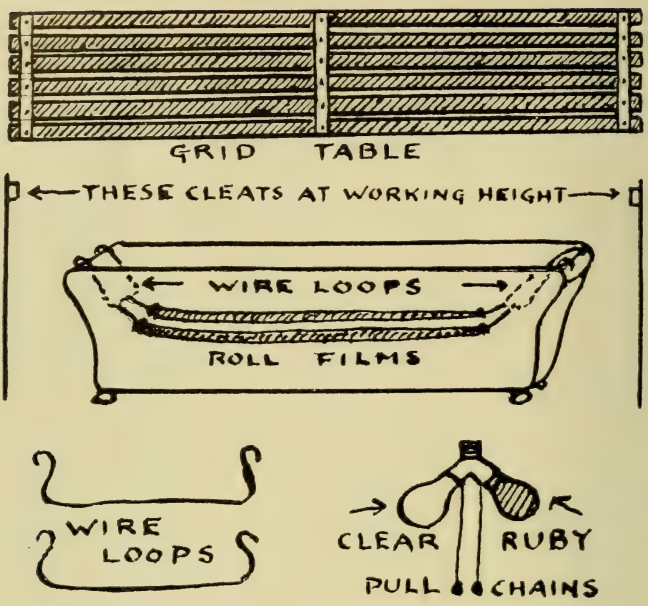
You must get the picture right. Here is the wife who is mighty neat and so, also, here am I who go in for photography. Just a snapshooter but liberal in my addiction. One of those fellows who likes to develop and print his own and who hopes some day to join a camera club and find out what they are talking about when they rave about pictorial prints and salons.

When first we moved into our connected cubby holes I inquired as to whether there was a corner in the basement or on the roof that could be framed in and to which light and water could be piped or carried in buckets, the water to be so carried not the light. Nothing doing. So I gave the spouse eight or nine months to get used to me and develop a kindly feeling and then broached the idea of using the bathroom, or very carefully, for a darkroom.

Imagine my astonishment when she took to the proposition like an angel and even proposed to learn how and help.

All this has little to do with the subject but furnishes local color and human interest. Now for the real stuff.

The length of the bathroom from head to foot of the tub was six feet three inches. Remember that. I bought six lengths of three by one inch by six-foot three length full finished redwood, five lengths of the same but only 23 inches long. The long boards were laid on the basement floor an inch apart and one inch from the end of the grid so formed was laid the shorter length. The same with the other end. And then the third short length was laid in the middle. These were then nailed down with galvanized ship nails so that rust and chemicals might affect them least. There now appeared a sort of grid or open table. Up to the bathroom with it. On the wall at the head of the tub and at a convenient height one of the remaining short lengths was carefully, and very daintily screwed. At the foot the



other. On these the grid table was laid and there was the darkroom worktable complete with the sink underneath. That sink being the tub.

You may get a scare in contemplating what would happen to the enamel when chemicals began to spot and stain its virgin whiteness but let me tell you I determined then and there never to slop around much. It is possible to work with decent cleanliness without superhuman effort.

On this table I place my trays with a six to ten thickness of newspaper under each. When through these papers are carefully folded and burned. The trays are as carefully emptied directly over the drain and later the, sshh, lavatory was used as a drain. The negatives are washed by a peculiar device in the tub and the prints are just thrown in and allowed to soak with an occasional swishing about. Both negatives and prints are dried on an improvised clothes line consisting of a brass hook at each wall high up and directly over the tub.

Now for the film developing. The dealer showed me several sorts of clips and I chose Eastman Finishers clips and Agfa clips in equal number. One is light and the other heavy. When the roll films are hung up to dry the light clip is at top and the heavy one acts as a weight at the bottom.

Washing roll films in a bathtub is easy. This is how I schemed it. A piece of telegraph wire was so bent that the ends hooked over the tub and the rest formed a rail. With one of these rigamajigs at head and foot and a string looped from the film-clip to that rail the films could be suspended to remain a few inches under water. The hypo washed out and sank to the bottom and as there is about forty gallons of water to a tubful half an hour of such soaking seems to serve and my negatives show no hypo after effects.

The safe light is another soft snap. The fifteen-cent two-way or fork socket with chain on-and-off chains screwed into the regular fixture enables me to have a red and a clear bulb. When I want the red light I pull the white for off and the red for on and there it is—a darkroom with the conventional deep red illuumination.

This, the wife and I think, is reducing darkroom problems to the lowest denomination. The grid-table can be lifted off the supporting end pieces and be stored anywhere. Some day I shall paint it with Probus or Traycote but thanks to the absorbent protection of the newspapers there isn't a stain on the boards. Redwood is light and neat. Driving a nail is not particularly difficult even for an apartment resident. You may know a dozen better ways but someone may be glad to know how to get along with a wife, a camera, a darkroom, and the landlord in a three-room apartment. The expense? Ah, yes! It cost, lumber, sockets and bulbs included, two dollars and fifteen cents.

LITTLE BLACK-BOY

By Catherine Cable

Little curly-headed black-boy,
Big eyes, wondrous brown,
Sitting there so still and solemn,
Neither smile nor frown,
Your's a silver, moonlit silence—
All the wonder in your eyes—
Looking on the world about you
With a sudden, vague surprise.

Little curly-headed black-boy,
Fairies have a song for you,
May the measure of its music
Sound your whole life through!
All the world will run to welcome
Him who sees the fairies smile,—
Notes now missing in that music
Will enchant you afterwhile.

Stenopaeic (Pin-Hole) Photography

Prof. Dr. H. D.'Arcy Power, M.D., F.R.P.S.

(Illustrated by the Author)

(Continued from the July issue)

THE STENOPE IN PRACTICE

View Angles and Camera Extension

One of the great advantages that the stenop possesses over the lens is the power it gives its user to exactly adapt the size of the image to that of the plate. For example, I recently wished to photograph a cottage with varied surroundings, the best relation of these to the building and the lighting were found but the image on the ground glass only half filled the plate, to do so by making a nearer approach would have disturbed the relations, by using a lens of longer focus matters could have been made right, but we do not carry an assortment of lenses with us, but, using a stenop it was only necessary to draw out the bellows. This power to alter the size of the objects on the ground glass has no limit in theory, but in practice extensions of over 60 cm. involve such a prolonged exposure time as to be only occasionally useful; on the other hand too close an approach of the plate to the stenop means that the rays striking the edges of the plate travel a much longer distance than those falling on the center with a rapid falling off of the illumination for a 9x12 cm. plate an extension of 10 cm. would be a fair limit but I have on one occasion taken an interior on a 30x35 cm. plate with an extension of only 7 cm. the exposure was 24 hours and special means had to be employed to equalize the central and marginal density, but an illustration made from the negative did duty in a college syllabus for many years. A very valuable use can often be made of the short extension when the user wishes to expose on a tall building in a narrow street, and is not in possession of a short focus lens.

Buildings, Streets and Interiors

With these the stenop finds its most satisfactory application, they neither sway, nor change their aspect, unless a too long exposure should give time for shadows to alter on their surfaces. Where this is likely the position of the sun and its course should be considered before setting up the camera, and a time chosen when either the light is diffused, or the scene bathed in sunlight, in which case the exposure time may amount only to some seconds. In a general way we desire a reasonable rendering of details in these classes, and such can be obtained by employing a No. 12 Stenop. In the case of ruins

with disintegrated walls and moss, etc., a more striking and impressive rendering will be given with a No. 8. On the other hand buildings with surface sculpture, and statuary are best rendered with a No. 16, and in some cases with fine details with a 20, and a quite different use of these two small apertured stenops can be found in cases where it is desired to take a fotograph of a street with much unceasing traffic, the individual items of this pass the field of the lens in far too short a time to make an impression on the plate while the buildings owing to their immobility do so the greater part of the time; the result is a picture of an empty street only slightly veiled in its lower part from the light reflected from the passing vehicles.

Woodland and Trees

There is no more beautiful field in nature than that offered the photographer in the varying aspects of woodland and forest. Their entrancing transitions are a wonder and too often a despair. Especially is this the case in the rendering of sunshine. It is just these sunlit vistas with gold on trunk and spray that are so attractive. The usual photograph of such scenes is usually a distracting assemblage of high-lights; massed here, scattered there, but omnipresent and confusing, destroying all breadth and giving with a little of the form none of the spirit of the original. The cause of this failure is the combined effect of leaf color which prevents the light transmitted through leaves affecting the plate, secondly that the curved surfaces of leaves act as mirrors, reflecting, not their own form, but the image of the sun as tiny spots of white, thirdly, the gamut of tones is very long in the woods. The first trouble is much more readily controlled today than when I first wrote about it thirty years ago. We now have panchromatic plates of all gradations and color filters to meet every requirement. A transparent leaf-green roof calls for a soft gradation fast, panchromatic plate. This may accentuate the depth of tone of trunks and branches but it is usually a desirable departure from the truth. The trouble of reflected white light from the leaves is of course most pronounced when the sun is shining and this brings up the question, why should we photograph on a sunny day? Under the suffused light of a cloudy sky the forest mey seem silent and sombre but is still capable of yielding most charming pictures. Differences of local color show up to much better advantage and with this a more intimate drawing. On the other hand the sunlit have quite other beauties that only the sun can paint, for example the lovely pattern effects of cast shadows on sunny paths, and the silver on velvet that appears when strong light strikes a tree or mass of trees that are backed by the relatively dark forest. These are effects that should be hunted for, and when found made the best of. I have said that the great enemy is the innumerable scattered reflected lights from the leaves, and for this there is only one remedy, namely to

mass them, the use of a large aperature stenop, usually No. 8 but occasionally No. 4, as a result the adjacent white spots coalesce and an effect is obtained similar to what the eye sees in consequence of the movements of the leaves which equally causes blending through change of position.

Portraiture

The advantages of the stenop for portraiture are first the depth of focus combined with equality of definition that make such a picture so essentially natural, and also permit of its association with a desired background. Unluckily the latter may equally be a detriment if the background is not appropriate. The really serious difficulty is the long exposure time. This makes in-door portraiture practically impossible, and out-door exposures a matter of careful planning to provide a pose that shall supply the subject with some natural and inconspicuous support. It is to be remembered that in the early days of photography exposures running into minutes were the rule, yet we have many excellent portraits of that period surviving. There are several ways by which this exposure time may be greatly shortened. First comes the use of a short camera extension, which may be cut down to 10 to 15 cm. as stenop images stand enlargement well. The small size is not detrimental as long as the technical procedures are carefully carried out. Secondly there is the question of the size of the opening. While with a long draw and resulting large image it is possible to work with a No. 8 stenop, I prefer to keep to a No. 12. Thirdly we have today extremely rapid plates, by all means use the fastest of the ultra-rapid portrait plates. Fourthly choose the hours between 10:00 a. m. and 3:00, when the actinism of the light is highest, and lastly, and most important, do not commence the exposure at the moment the subject thinks you do but wait until you see the face muscles relax and the body settle down. Fail in doing this and with most subjects you will have blurred outlines.

I have now dealt with the most important aspects of stenopaic photography. I expect to close with a description of a very simple light weight and inexpensive camera for this work, with which I have done all my recent work, and also made it myself.

A Stenopaic Camera

As I stated in the opening of these articles the practice of photography calls for the use of both the lens and the stenope if full justice is to be done to certain fields where one cannot replace the other without loss, and there is another field where the lens and

stenop may be used in combination to give the fine definition of the former with the depth of field and unlimited focus of the latter. While the stenop may be used as an adjunct to most cameras it cannot be with all, especially the modern patterns, and there is an advantage in possessing a camera built for stenopaic work. I have seen some of the suggested models without being impressed with their practicability, and recently it occurred to me that a heavy reflex camera does not grow lighter during a long days tramp, and that it might be possible to build a very light camera for the stenop and at very little cost. I offer the result to my readers with the assurance that the thing works, that they can make it themselves of materials that are everywhere at hand, that besides the five stenops it carries two lenses of 20 cm. focus which can be used singly or combined as one of 11 cm. focus, these primarily designed as finders but which can be used for photographing or in combination with a stenop. It is tough and water-proof, stands hard knocks and though its dimensions are 26x14x10 cm. it only weighs 750 grms. Its appearance, structure, and the materials out of which it is made are shown in the accompanying illustrations.

All of the preceding should have served as a clearing away of technique and possibilities. In the next instalment it shall be my purpose to deal with matters of construction and materials used therefor. It is to be hoped that those who were interested from the beginning shall not be disappointed and that some to whom Pinhole Photography was a vague mystery of no particular interest may have become stimulated to trying it out. I can assure them an enjoyment from the results. A Pinhole Negative gives a print that is characteristically different from a lens made picture and has a beauty all its own.

LIFE'S SPIRAL

A. G. Miller

Early dawn, and break of day—
The bird's awake, and squirrels play.

Glowing light, and rising sun—
The night has gone, and day begun.

Heat of noon, and welcome shade—
But passing soon may not be stayed.

Lengthening shadows, softer sky—
Cawing crows now homeward fly.

Twilight glooms, with fires alight—
Darkness looms, the cool of night.

Naught may we keep; the day is gone—
Peaceful sleep till another dawn.
Or—

Scorching the Royal Photographic Society

Sigismund Blumann

One Miss Elizabeth Ashby, herself an Associate of the Society has taken pen in hand to excoriate her club on its last exhibition. There is so much of what is good in her letter to the President and the defense of several distinguished members is so weak that a major point has been lost to sight.

Are her accusations true? All the abstract truths the lady states are of no importance to the main contention unless they apply to that contention. If it be so that the Royal purposely and purposefully has no policy in regards to its exhibition,—and I believe it has none and should have none,—then definitions of modernity and other art acceptances are side issues.

To say that a jury can only select from what is submitted is to confess it was faced with poor stuff. This is hard to believe and is not borne out by the reproductions. The pictures shown are not startling for merit or beauty but this judgment is based on what the Royal had shown in previous years. We have hooked our wagon to a star and have come to consider a planet dark.

There are several policies which the R.P.S. does hold tenaciously which are subject to criticism. We have rued the method by which Associateships and Fellowships are obtained. Bidding for a distinction by exploiting one's own merits is a cheap way of becoming distinguished. But that is as it may be and it has satisfied better men than this writer.

Holding exhibitions in which no "Policy" is maintained is not a fault but a virtue. By what right shall a jury formulate its particular brand of right and wrong in art? It were like establishing uniform sized mounts. A convenience contrary to the spirit of self-expression of the artist not an aid to the artist's freedom in expressing himself.

To us Americans the Royal Photographic Society is estimable and admirable for some of the peculiar faults which are peculiarly British. It is set by precedents and persists in them with an amiable dignity that deprives them and itself of offense. It is broad in the larger concerns and will not be influenced, bullied, or cajoled from an insistence of honorable ways and means. The limited number of men who direct the society's destinies refuse to be misled by fads and freaks. To belong to the R.P.S. incurs no need for being sensational.

The last statement being made with just a little doubt for having in mind what nudes the last show usurped from the prerogatives of the London Salon.

The membership of the Royal is spread over the globe and many of us are too far from London to see, form an opinion, and take part in controversies of this sort, but if we be honest with our society and, more important be honest with ourselves, we shall confess that just as it is, just as it does, we are proud to be of that body. We United States citizens have a fondness for the indoor and outdoor sport of tweaking the Lion's Tail the while we swell with pride when mistaken for an Englishman. We sometimes enjoy taking a whack at the Royal and oftener are pleased when someone takes a whack at it.

The truth remains that we consider F.R.P.S. quite the ultimate of our pictorial ambitions and cannot cultivate the feeling that a National Photographic Society can give us equal honor.

So, Miss Ashby speaking to her own countrymen starts something right where she lives and important men reply unnecessarily with more or less pertinent contra-contentions whilst we alien members give the old Club its best defense by continuing to admire it, by continuing to be members, and by a large hope that it may not go "Modern" after all these sane and classic adherences for generations, at just the time when all the world is becoming saner, if not sane, and appreciative of the classics if inferior in creations.

It has been said that to stand still is to be left behind. That may not be so bad. If my company is traveling to hell I shall stand very still and hope to be left very far behind.

MORNING

Bert Leach

When the dawn of day is cool and gray,
And the waters are silvery bright,
When the stars in the sky bid a faint good-bye
To their manifold mother, the night,
And the breezes creep from the woods where their sleep
Since dusk has been profound.
And the brown thrush calls, and his music falls
A shower of golden sound,
When wavering high through the lightened sky
The crows fly far and free,
And the sweetbrier rose her gold heart shows
To the honey-seeking bee,
Then would I find for heart—soul—mind—
A feast where Nature hath laid it;
Then would I go where I may know
The world as the good God made it.

"Photographic Wrinkles, Assorted"

A. L. Hopkins

In any line of endeavor, perplexing problems are found and eventually the answer to them is at hand, either through experimentation or by an exchange of ideas with someone else confronted with the same problems. Doctors have frequent forums to discuss their findings, merchants have their get-to-gethers to compare notes. So, also, there are various camera clubs, associations and societies, but outside of these there are also many interested in photography who glean their information from the reading of books and periodicals. I, like you, have had my difficulties some of which have been overcome, and some have not. In a spirit of good feeling towards my fellow hobbyists I will give some simple photographic findings, but I will not claim credit for their origination as they are the result of reading here and there, talking with fellow workers, and, others, I myself do not recall at this moment the origin.

We will start with problems arising in the dark room, in working with the enlarger, dense negatives are sometimes found that print slow with the light employed and by changing the regular light source and inserting a Photofold globe in the enlarger for this type of negative, resulting in the exposure being cut down to a practical basis. While on this subject it might be in order to suggest a small pencil notation of time of exposure for a given size of enlargement and a certain brand of paper, on the edge of the film, so that in the future one can readily arrive at the approximate exposure needed without making a test exposure.

Labels on storage bottles often times are invisible from spills soaking them off or covering the inscription thereon. For overcoming this I noticed when in a drug store one day that they have a transparent Cellofane with gummed surface on one side, which, when pasted over bottle labels and trimmed neatly with a razor blade result in a permanent label. If it is thought necessary you may paint a coat of varnish over this to further waterproof it.

I have also found that oftentimes papers are ordered which call for chemicals which do not happen to be on hand so the habit was formed of keeping all direction sheets from packages so that in the future if it is decided to use a brand other than those used recently, chemicals can be ordered at the same time, saving a delay of reordering later the chemicals needed. These circulars are kept in my copy of "Photographic Darkroom Handbook," which is consulted frequently.

Many forms of stain remover for the hands are on the market which are excellent but in the absence of these, developer stain may be removed by rubbing the hands after wetting in Permanganate of Potash and clearing with dry Powdered Sulphite which leaves the hands and nails soft.

Lantern slide tape is sometimes handy to paste on a newly discovered dark room leak until it can be given further attention. On my darkroom wall is a chart with the dates of coming salons with closing dates and other data which serves as a constant reminder to have prints in time for mailing.

For the hobbyist who is doing press photography the following may be of interest. In this class of work pictures are made occasionally in places where the tripod must set on a slick floor with difficulties arising. Small rubber crutch tips procurable at any drug store, slipped over the tip of each tripod leg will overcome this. When taking pictures of public figures and office holders it is well to jot down the years of service and other short notes which will come in handy in years to remind news editors of coming anniversarys and possible illustration material. By calling the editor occasionally on important happenings with a mention of your name at that time, oftentimes is the cause of your name being thought of instead of the other fellow when a picture is needed on the spur of the moment.

In taking pictures of trophy cups which have engraving or inscriptions thereon, by filling the cup with water and ice, the halation is killed by the water sweat on the outside of the cup and the engraving is made legible in the finished print. I have gradually made a stock set of negatives which are useable for novel background effects on lantern slides announcements or press notices, including a negative of a huge crowd for a solid background to be used with superimposed lettering, another being a familiar street scene which is used for the same purpose. At most Rubber stamp supply houses or at any photo supply house an embosser with small neat lettering may be had for a few dollars to be stamped with your name for a credit line stamp. When this is stamped on the lower right hand corner it makes an effective reminder to the printer for a byline. Needless to say a scrap book should be kept of news clippings for a review occasionally when in search of unusual news ideas and also to show to possible clients when asked for a proof of past performances.

Other general wrinkles tried by the writer and found of use are presented below.

Tin foil wrappings from cut film packages pinned on a background and floodlighted, set far enough back of the subject to throw background out of focus often gives a novel effect and may also be used for a makeshift reflector when needed. I have recently ac-

quired a miniature camera which I like to refer to as a MINICAM which I slip in a pocket to have at all times and when a new location for an artistic scene is noticed a few snaps are made and the prints are pasted in a small book so that when pictorial material is wanted a brief review of this book will call to mind the direction to start with my large equipment. If dust has gradually worked into the insides of your camera, open both ends, and brush out while placed near an electric fan which will blow the dust loosened out of the camera. If black opake lustre proof paint is needed for touching up the camera insides, take an old phonograph record, break up in small pieces and dissolve in alcohol and a fine paint for this purpose is at hand.

Need we add that a visit to the various Salons, constant reading of photo periodicals, will keep us posted on the newest processes and ideas so that when conversing with the inquiring outsider, we inspire confidence. Also that an acquaintance with photographic books not only adds to our knowledge but develops ingenuity in meeting emergencies and needs. The more we know the more we enjoy any subject, especially photography.

OUR MONTHLY COMPETITION

Dr. Max Thorek may always be depended upon for something strong and vital and "Chant de Nuit" with a fault that may only appear to me of too palpably worked a background is still far and away as rythmic and dominating a print as we have had in many a month. Were criticism of minor details not rendered out of drawing by the great merit of the whole I should find fault with that very straight light line differentiating the outstretched arms. Dr. Thorek is in one respect like Mortimer who can be imagined as saying: "To heck with these matters of evident working-up. I am trying for a picture not for a technical exhibition."

N. J. Nallawalla has sent us work of such variety and degree of goodness and badness that, seeing his salon prints reproduced, we have wondered if he has developed the habit of sometimes sending his culls to competitions. However, "A Bite in the Sun" is very fine. There is a delicacy to the half tones and shadows that is delightful and the placing is almost perfect. A hairs-breadth more space behind the child and the latticed window just a little off center would defy criticism.

John Muller never fails to register. His technic is beyond reproach and generally he has something worthwhile to convey. "Sun and Water" is not one of his best prints, however. It would be difficult to say that as a center of interest the light on the water has too much contesting for the attention in the horizontal strength of the wharf and boats and the foreground with its too apt diagonal. The eye stays in the three planes, one at a time, but does not progress as one might wish. But how easy it is to split hairs in this criticism! I feel it as keenly in the writing as you probably do in the reading.

F. Y. Sato with his slightest efforts never fails to delight me. With a rather deficient appreciation of pure pattern my musical sense still responds to the staccato rhythm of "Leaf Pattern" as it did to a print of just buttons which appeared in the

Los Angeles Salon. Here is something made of trivialaties. Mere leaves, but how artfully placed and lighted. How naturally permitted to arrange themselves, rather. And find an imperfection in the lighting if you can. It may be prophesied that Mr. Sato will develop into one of our best, if not the best, Japanese artist.

Jack Hazlehurst has a personality which appears in all his prints. If ever it was my good fortune to meet him I do not recall it, but I can picture the man from his work. "Clemence De Grew" is ostensibly a portrait but somewhat of character that goes beyond portraiture, somewhat of poesy, a mood that is depicted storywise. Good stuff Jack. Watch your modelling. You came near making the shadow side slab sided.

J. W. MacBride has given us a good picture that will bear study. The figure is palpably out of drawing as to the mountains but the danger is averted by its proportion to the tree. perhaps shooting the whole thing from a greater distance and then trimming to give the same material content would have been an improvement but what are these things to the general effect which is so good. Still, always a still or a but, that grass is insistent and it has nothing to say in the story.

Emilie and Karl Romaine once called on me and seeing their sympathetic dog picture brought back my first impression. Very kindly and sentimental young people. "My Best Friend" may be somewhat blocked in the shadows, because a Gordon Setter is not easy to snap, or is it a Llewelyn or Spaniel? How does your heart react to the noble animal? Is the spirit of the dog there? Is the love of the picture makers for him and his love of mankind caught and put into the picture? For me, yes. Again one of those too evidently manufactured background effects.

Mrs. Elise M. Keyser with "Puppy Love" has for the first time offended that perfect good taste that hitherto redeemed her lightest efforts. The placing is good, the subject matter acceptable. But, oh! that puppy. It is too young to be pleasing, Mrs. Keyser. It has a slunk look. Born too soon or something. Make that picture again when the pup is a few months older and show just the contour of the child's eyebrow. It is worth doing again.

Charles E. Lamphere has not appeared on our pages for many a month and his coming back has given us a pleasing picture with several faults that aren't as bad as they look. The figure is too diffused and thus lacks solidity and relief and the leaves on the left that look like silhouetted bananas are very disconcerting. Mrs. Lamphere still makes a most charming model and Mr. Lamphere still finds a joy in picturing her. Which is good.

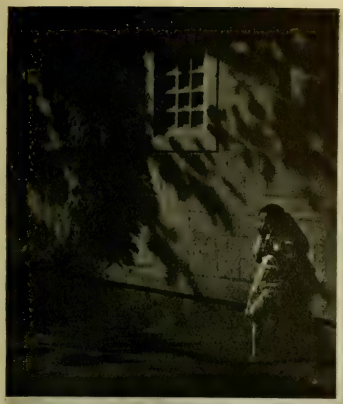
William E. Wing in "The Camp Kitchen" just got in. Had it been one of our good months this should have had little chance. The gentleman has a pictorial sense, as we know from seeing other of his work, but there is little pictorial in the arrangement or composition here that makes a picture. One brings a certain interest to the suggestion as association of ideas arouses memories of camps and incidents of camp life. The rubble chimney and right angle stove-top are good. The two pans are good. The double boiler tilts the wrong way. The trees give one a sort of anti-climax feeling. Be it noted that the hardest pictures in the world are those that are made of trivials. Only an Arnold Bennett can string together a catalog of action and events and make literature.

And now for a few generalities. Looking over the Critiques of the past six or seven months it quite astounded me to note that I had shot my mouth off with unrestrained severity on many occasions. If there has been resentment none of it has reached me. The readers seem to welcome frankness whether they agree or not. One prominent pictorialist wrote a letter that I shall treasure as an encouragement and consolation when, sooner or later, an abusive letter comes to hand. He says: "While I cannot agree with all you say of my print and sometimes you say things I cannot get, at all, on the whole you are giving me so much good medicine that there is more help on your page for me than in some of the books I own."

Be that as it may, the truth is that no critic can in words do the reader good. That reader must bring study, understanding and willingness to the text. It is the reader who envalues the printed page. Mr. Milliken once reproved a smart Aleck who asked questions for derisive purpose that his questions did not call for answers so much as for an education. How this applies to criticism every critic knows. There is no place for argument in criticism if it be unbiased and competent. There is no use for argument if it be less than that.

So, if there be any thanks coming my way let me start a wave of sincere gratitude going outward to the thousands who stand for me and accepting or rejecting are not wroth but remain friends.

Advanced Medal Print
"Chant de Nuit"
Dr. Max Thorek, F.R.P.S.



AUGUST

ADVANCED

SECOND: *"A Bite in the Sun," N. J. Nallawalla*

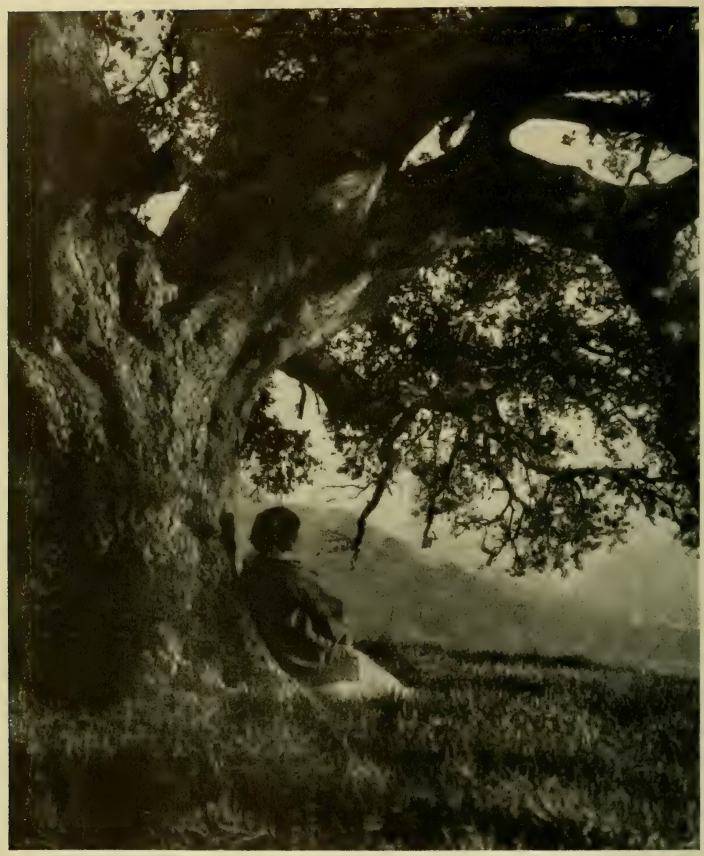
THIRD: *"Sun and Water," John Muller*

FOURTH: *"Leaf Pattern," F. Y. Sato, A.R.P.S.*

FIFTH: *"Clemence De Grew," Jack Hazlehurst*

ADVANCED COMPETITION
August, 1933

Edward Alenius
Harry Armitage
Henry Atwood
A. George Bermingham
Otto Busch
Mrs. Alicia Compton
Fred E. Crumm
Thomas Delany
Dr. L. K. Devine
Horace Dutton
Miss Helen Emery
Jalbot C. Fenton
Mrs. Christine B. Fletcher
Jack Hazlehurst
Mauley Isenham
Harold Johnston
Dr. T. Clark Laudsdown
Miss Alfaretta Lewis
John Muller
N. J. Nalawalla
P. O. Olson
Walt J. Pfeiffer
Peter J. Riley
F. Y. Sato
Dr. Max Thorek, F.R.P.S.
Leo Tiede
Henry Ulman
Heinrich von Otto
Chester Walters
K. L. Williams



Amateur Medal Print
"Indian Summer"
J. W. MacBride

SECOND: *"Profile: My Best Friend," Emilie and Karl Romaine*
THIRD: *"Puppy Love," Mrs. Elsie M. Keyser*
FOURTH: *"Evensong," Charles E. Lamphere*
FIFTH: *"The Camp Kitchen," William E. Wing*

AMATEUR COMPETITION
August, 1933

Arles Adams
Faust H. Boyd
Bernard J. Cassidy
Roger Chevalier
W. S. Cunningham
E. Davidson
A. B. De Lavergne
R. T. Du Brau
C. R. Duckstader
Victor DuGand
Dr. Irving B. Ellis
Walter J. Engel
F. M. Fling
Gayle A. Foster
Mortimer Friedman
Mitsutaro Fuku
Bengt Hamilton
Mrs. Minnie D. Hamilton
Olaf C. Hanson
D. E. Jack
Mrs. Elsie M. Keyser
Charles E. Lamphere
Harry H. Lott
J. W. MacBride
E. J. Miller
Hans G. Mross
Miss Elsa Muller
G. Russell Myers
A. Y. Owen
Robert E. Paine
Andrew Francis Regla
Miss Emilie and Karl Romaine
N. P. Smith
William E. Wing
Henry Wasserman
Otto Zobreski

Under the Editor's Lamp

And Now You Must Organize to Have a Voice

President Roosevelt, in his almost superhuman efforts to rehabilitate the industrial institutions of his country, has wisely ordered with full authorization of a congress that had its eyes knocked open that those who own the means of production and produce, those who sell those products, and those who labor for either shall organize within their classification and after careful consideration of their costs and needs shall present a code of operation to General Johnson. This code to be the agreement amongst a minimum of ninety per cent of those interested.

It is not so stated, definitely, but we read into the edict that a failure to organize a group will betoken an inability to agree. That the failure to organize ninety per cent of an industry is proof that that industry is so badly disorganized that it must be arbitrarily reorganized so that those who suffer from conditions existing may be enabled to survive under a radical stabilization.

We may therefore make the gist of the intention and what will probably be the essence of the law into two pronuncios: Organize or the government will organize you. Live up to the accepted code of your organization or you shall be made to do so.

That this has come to pass through the life-or-death emergency should not justify a conclusion that it is a temporary emergency measure. The storing of Nitro Glycerine in residence or business districts has led to explosions causing great suffering and many fatalities. A law to stop this might be drafted and enforced in time of urgent necessity but the need for that law is always present and the law itself remains active for all times.

The industrial emergency measures are vital to our existence. Depressions may go and come again or never come but the measures that cure and forbid depressions are always vital. If those measures succeed—and they will—they remain for all time, being real and vital in themselves.

Let none hope, therefore, that what good may come to him though he take no part in the organization that labored and bore the expense of evolving a code and in bettering the conditions, shall be permitted to shirk his share of responsibility. The government will find itself reduced to the necessity of eliminating the impedimenti. Sooner or later the new deal must require that every member of every industry and profession shall take an active part in maintaining the well being of his vocation or be read out of the ranks.

To join your association gives you a voice in the formulation of the code. Take a part or forever hold your peace. Forget your personal aversions and your pet animosities. The wolf is at the door and in a group you can kill him.

To the organizations let me offer warning. Aggregates of men may be as unwise and as selfish as individuals. To the various ninety per cent groups be it said that if they ask wrongly or too much this great and wise President of these United States has had the power reserved to him to nullify unreasonable demands and reject improper codes.

Formulate carefully, scrupulously formulate rightly, equitably, and with an ever watchful mind avoid class selfishness or sharp practices. The time has come when Universal Justice is the condition of Individual Rights.

Back From the Big Open Spaces

Well, the camera needs dusting out, there are a few hundred negatives to be developed from which months of pleasure in printing and enlarging are promised, and the good wife and self are gloriously tanned and gloriously exalted after a time in the high Sierra.

Town seems crowded and the air close even in the streets. The Sun is not quite as clear as it seemed before we left. Every now and again imagination conquers reality and it seems as if going home at the end of the day is going to bring me to a cabin under a big tree right beneath the towering granite wall of Glacier Point.

Looking back it is impressive to contemplate how greatly the camera added to the pleasures of our vacation. Every hike had a hundred objectives. We made no plans to reach any point. The first picture spot was the end of the first lap, so to speak, and the picture ahead kept the muscles subservient to the mental stimuli of more beauty

a mile onward. But, bless your heart, from one beauty spot to another is never a mile in the Yosemite. It isn't a hundred feet from one vantage point offering a dozen pictures to the next offering a dozen more.

Often one hears that everything worthwhile in Yosemite has been done, well or poorly, again and again. Done to death, they say. So has eating been done again and again. Yet, I enjoy my meals. None can eat for me and satisfy me. And since there are ten hours to every camera day and three hundred and sixty-five days a year, and ten thousand picture points in this wonderful valley you can figure out how unlikely is the possibility of exhausting the wealth of material for pictures. You may stand in one spot for a few hours and get several pictures of the same thing, no two alike except in outline and subject. The moods come and go. Nature has mobile features for those who study her face with an artist's eye.

So, if the possibilities run into the millions as offered by Nature, we may multiply them by our skill. Different apertures and exposures for different effects. Long focus and wide angle lenses. Against the light or with the light behind us. Ordinary, ortho, pan emulsions. Not to speak of the things to be done in the darkroom afterward.

Does thinking of Yosemite and speaking of photography seem like reductum ad absurdum to you? It should not for I can allow myself so very short a time in that garden of The God and I can so effectively carry some of its glory and inspiration over the rest of the year with what my camera has enabled me to bring home, that it is natural to raise the picture, as near as imagination makes possible, to the original.

As I look at the screen and project the pictures, studying how to express my reactions when on the spot, I once again smell the pines and hear the rush of the Merced as it boils over the Happy Isles. In the quiet and the benignancy of the red light fancy builds Half Dome, El Capitan, and the Domes anew.

The old rags that made us free. The open spaces that made us immortal in spiritual disembodiment. The camera that vitalized every hour of the day with its assurance of creative picture making. Friends, I am glad, very glad, to be a camera Nut.

THE GARDEN IN YOUR HEART

There is a lonely garden hid
Behind a wall of cold gray stone.
The heavy studded gates forbid
That one shall enter, yet alone

(With careful eyes) you may perceive
A gentle maiden, slender, fair,
Among the weeds her passage weave
As if she sought some treasure there.

Across this austere, stony wall
The dead vines still like wires cling.
From half dead trees the Spring birds call
To mates who never more shall sing.

Decrepit benches, pathways overgrown,
A marble dial crumbling to decay
Rank flowers which no hand has sown,
Give bugs and bees the nooks to play.

Yet in this monument of death
Wanders a girl, so young, so fair
That one can fancy that her breath
Revives the plants and that they care

To live. Where may this garden be?
You ask of one who stands apart.
He says no word. His eyes scarce see.
You feel his answer, "In your heart."

Selling Points ✦ Points To Sell

By John P. Lyons

Timing your offerings to coincide with the probable needs of a particular market is no small factor in successfully selling your photography. At the moment, the Chicago newspapers should be a lively market for the different, out-of-the-ordinary subject. The City of Chicago is entertaining thousands of visitors to the mammoth Century of Progress Exhibition. The Chicago newspapers undoubtedly are competing strenuously for the reading interest of the visitors. And good pictures is no small part of their ammunition. Try those rotogravure possibilities of yours on this market.

The Shipmodeler, 55 Middagh Street, Brooklyn Heights, N. Y., is a club magazine, using mostly pictures of ship models made by members. They state, "now and again, we do buy a good looking and interesting photo of a ship, with caption strictly factual."

Here are some late reports in the automobile field, which we have discussed in recent issues.

Tires, 420 Levington Avenue, New York, want articles describing the merchandising practices of successful tire dealers. Pay on publication at ½c per word, $2.00 for photos. Silvertown News, care of B. F. Goodrich Rubber Co., Akron, Ohio, a house-organ using many pictures of dealers, places of business, good Goodrich window trims and unusual advertising. Supplied mostly by their dealers and Goodrich Salesmen, but if you have anything unusual in Goodrich pictures, address Mr. Guy Blanchard, Director of Institutional Publications, care of this concern.

India Rubber and Tire Review, Buckeye Bldg., Akron, Ohio, appeals to the tire dealer. Wants tire merchandising articles, window displays, unique advertising and sale promotion ideas. Best to query first as generally overstocked. India Rubber World, 420 Lexington Avenue, New York, appeals more to rubber manufacturer and rubber buyer. Want news item, technical articles that would appeal to this group. Use many photos of new manufacturing equipment, new products of rubber and new uses. Rubber Age, 250 W. 57th Street, New York, appeals to the manufacturer entirely. 1200 to 1400 word articles, from factory experts and technicians. Occasionally buy new portrait studies of prominent rubber manufacturers, association activities, conventions banquets, etc. Also glossy prints of establishments, equipment, advertising, etc

Automobile Digest, 22 East Twelfth Street, Cincinnati, Ohio, want 1500 to 2000 word illustrated articles on successful small town garages (not filling stations or auto agencies.) How service is sold, shop management, business methods, unique advertising with samples of ads. Photos of proprietors and views of shop. Pay on acceptance at one-half to one cent per word, with extra compensation for photos. Automobile Topics, 179 Broadway, New York, appeal is to the manufacturer, jobber and dealer of automobiles. Buy new portrait studies of prominent leaders in this group, their establishments, equipment, advertising, hobbies, pastimes, families, etc. The Automobile Trade Journal, 56th and Chestnut Street, Philadelphia, Pa., appeals to the same group with similar requirements plus good news pictures of automobile interest. Prefer 8x10 glossy and pay on publication at $2.00 to $3.00 each.

Automobilist, Park Square Bldg., Boston Mass., goes to the automobile owner and wants photos on automotive subjects and car care that should interest owners. Tour photos and scenics that might interest the auto tourist. Pay on publication at $3.00 each with cover photos bringing five dollars. Motortrade, City Bank Bldg., Kansas City, Mo., appealing to the automotive manufacturing, jobbing and retail trade is overstocked at present. This is a market for occasional sho

kinks, sales ideas and personality sketches for which they pay 1c per word and one dollar for photos on publication. Motor Service, 549 W. Washington Blvd., Chicago, Illinois, occasionally buy a new shop kink.

The Automotive Daily News formerly published in New York has removed to the New Center Building, Detroit Michigan and become a semi-weekly instead of a daily. This is always a wide open market for news stories and features of real interest for men connected with the automotive industry. Particularly like illustrated merchandising articles which will help other automobile dealers or distributors in expanding sales. Pay on publication at twenty cents per column inch with photos $1.50 extra for each print accepted.

Commercial Car Journal, 56th and Chestnut, Philadelphia, Pa., is for the truck dealer and truck fleet operator. Single photos of unusual but not freakish truck bodies. Illustrated articles, 1200 to 1800 words on servicing and operation of trucks and the changes in transportation affected by motor trucks. Pay on publication at varying rates, depending upon material. The Auto Truck Food Distributor, 360 E. Grand Avenue, Chicago, wants glossy prints of attractive trucks used by distributors of food products. And the Mack Bulldog, care of Sales Promotion Dept., Mack Trucks, Inc., 25 Broadway, New York, though issued irregularly, will consider photos of Mack trucks in unusual operations. Also new uses for Mack trucks. Artistic Mack buses, fire apparatus and trucks.

ASSOCIATION NEWS

NATIONAL REGIONAL DISTRICT

Any Association, Anywhere. Every Photographer, Everywhere.

When Manna fell from the heavens the wandering tribes did not question the trademark of their providential victuals. There was a state of great emergency. I'll say there was. These Jews were tired and starved.

When our President declared that a state of national emergency existed and that national means should be provided to save the people, yea even from one another and themselves, he said a mouthful. Nothing less than the vernacular gets right down into our common hearts. There was, and there is a state of national emergency. No less an emergency than 120,000,000 of the population going broke, then starving or rising up and becoming real annoying to the other 5,000,000. And when that many people are put out of commission the blessed minority find themselves in a predicament. Nothing to do with their money but eat it. No one to do their work for them. None to pay the taxes but themselves.

But we have a President who does not propose to allow of such a crisis so the National Emergency Measure was demanded and passed. First let us understand that while this is INTERSTATE in its jurisdiction the emergency is National and as such the share of that emergency existing in any state is NATIONAL, ergo, INTERSTATE. Your State Legislature may try to talk any measure to death and argue about Twiddle Dee and Twiddle Dum till the cows come home but what you in the smallest hamlet of the smallest state suffer is so much a part of what the Nation suffers that though you do not in the letter of the law deal outside of your state your suffering has an important bearing on the suffering of those in other hamlets in other states.

Too much is being advanced about States Rights, and about the Constitution. The rights of the individual are second to the welfare of the community. So the welfare of the State is secondary to the existence of the Nation. Give no care to what your legislature does or does not do. Formulate your code and forward it to Washington through your Association.

That brings us to your Association. There is no time to argue about your ideas as to what organizations should be or do, or whether you believe in them or not.

Take my word for it this is the time to become associated. I urge you to join what organization exists in your vicinity or if none do exist to actively start creating one.

This emergency is as real as your overdue bills. As imminent in its crises as the foreclosure which has been postponed but not averted. Now is the all important time. Something to do, brothers, and something to do PRONTO. Washington cannot consider your individual codes. You are urged to organize and if you split and form several organizations, after due and proper investigation, the government will choose the representative men in your industry and organize them and permit you to come in and have a voice or to stay out and abide by what those who have a voice have decided is to be the law of their industry.

Despotic' Rights of American Citizen! Great stuff. Three cheers and all that sort of thing. You have had the right to live well or starve and you are on the verge of starvation. The despotism of selfishness and greed has undermined your living. A little despotism that shall compel you to thrive and live well in this land of plenty may be good for us. Any way we are in for a trial of it.

JOIN. ATTEND MEETINGS. ZEALOUSLY WATCH WHAT IS BEING DONE AND INSIST ON EQUITY AND RIGHT. MAKE YOUR CODE TAKE IN THE RIGHTS OF THE EMPLOYE, EMPLOYER, AND THE CONSUMER PUBLIC. IT IS NOT YOUR PROSPERITY THAT IS BEING MADE INTO REALITY BUT THE PROSPERITY OF THE PEOPLE AS A WHOLE AND AS ONE OF THEM IN THE DEGREE IN WHICH THE MOVEMENT SUCCEEDS YOU SHALL SHARE IN THAT PROSPERITY.

What Is Being Done About It.

From all over the country comes the news of organizations forming, reforming, growing in strength and purpose for the purpose of immediately formulating a Code. No more peddling of Prosperity Nostrums. No lovely printed matter that is to bring custom to your door. No associations seemingly devoted to the sole object of creating officers and funds for travel. No meetings at which orators find an opportunity to shine. The orators are in a state of wetness most pitiful. Except an occasional politician who some how creeps in and waves the flag, and brings the stars of heaven and the blue dome into the meeting place to illustrate how essential it is to keep him in office.

Men and women are meeting with serious faces and grim determinations. They are foregathered for action.

Something is being done. More is being tried. Much needs to be done. Do your part. If you have an idea boil it down to a brief statement and let your association have it. If you have no idea, keep silent and let them serve who can. But go to meetings as they are going, at least, and listen. Listen and think. Think and act. Act and keep acting.

In every city of the land the Chambers of Commerce are co-operating. Personally these commercial bodies meant little to me in the past. But now they are coming to the front with noble disinterestedness. They are truly helping. They are most useful.

Codes are being sent from everywhere. From them General Johnson will find it possible to make an average or study modifications. And still the cry is MORE SPEED AHEAD. More speed! Don't wait for someone to do something. Help DO IT.

Chit Chat About Our ...Friends...

Thank You Good Friends

At the organization meeting of the Golden Gate Leica Club it was unanimously voted that I be made an honorary charter member. These things are distinctions to me and I value them more than readers or friends at large can imagine for they are the major reward for what is, truly, an enthusiasm rather than a business — this connection with photography. Thank you from the heart

Prof. Dr. H. D'Arcy Power

The readers of our Photographic Digest and such articles as have come from Dr. Power have learned to esteem his knowledge. He is authoritative on any subject with which he deals. His researches have added much to the science and art of photography. His acceptance of a formula is a guarantee of its merits. But comparatively few of our readers are in a position to know how lovable is the man. His erudition has brought him distinction and his character has made for him a host of friends. That his home is in Germany is a source of constant regret. We cannot meet him and having met him and knowing him we miss the contacts.

J. R. Gwynn

We have frequently commented on the vitality of photography as a hobby and called attention to the number of busy and serious minded men and women who seem to find or make time to give to it. Mr. J. R. Gwynn is a man of large affairs, important in the business world and pressed for time in which to play, but he is an ardent miniature camera user and sociable in temperament. Most naturally he seeks the company of those with similar tastes and through his tireless energy has assembled a group of miniature camerists to form the Golden Gate Leica Club. The organization meeting took place June 8th and the new club now takes its place with Mr. Gwynn as charter president. Congratulations to him and to the club. They are well met and well connected.

Richard Boda

One of the unorganized fraternity of Photographic Nuts whom we have learned to love is Richard Boda. A gentle, quiet fellow who awakens to warm enthusiasm when the camera and pictures are brought into consideration. He is a shining example of what a man can do with scrupulously careful and accurate manipulations in that his negatives are perfect and his prints faultless. Though opportunity, facilities, and time are not at his disposal of late he maintains an intense interest in photography and recently traveled close to a hundred miles to attend a camera club meeting.

July Visitors

As luck, or rather the lack of luck, would have it we were on vacation when friends Cindrich and Inman of the Los Angeles Camera Club were in this city and called at the office. Sorrier than you may believe Julius and Milton.

University Photographic Courses

The University of California Extension Division provided classes in a wide variety of subjects and at a merely nominal cost for more than thirty thousand persons during the last year. These classes bring a more or less academic training to the very homes of the people. In San Francisco at the Extension Building at 540 Powell the following photographic courses will be pursued:

Photography, Dark Room Technique, Mr. P. D. Anderson, Tuesday, 7 P. M., September 12.

Photography, Principles and Practice, I, Mr. P. D. Anderson, Thursday, 10:30 A. M., September 14.

Photography, Principles and Practice, I, Mr. P. D. Anderson, Monday, 7 P. M., September 11.

Photography, Principles and Practice, II, Mr. P. D. Anderson, Thursday, 7 P. M., September 14.

Art, Form, Mr. Ray Boynton, Monday and Wednesday, 7 P. M., August 28.

Commercial Art, Mr. Kenneth Hook, Wednesday, 7 P. M., August 30.

Al Howard

The Export and Shipping Department of the San Francisco Eastman Store is in charge of Al Howard. Al may be short for Alfred, Albert, Alphonse, or what you choose but after coughing and sneezing together through many preceding and the present affliction of recurrent Flus I am still uninformed as to what Al stands for. This is known to us all, Al Howard stands for the best there is in kindliness and willingness to be helpful. I am glad to have this space to tell him so to his face.

Louis Magnus

Louis knows a deal more than merchandising and, discounting. We enjoy every copy of the Focus for many things but most of all in that we can keep up, or try to keep up, with the inimitable Jerry. Long may Jerry carry on and keep us smiling.

PHOTOGRAPHIC DIGEST

Edited by H. D'Arcy Power, M. D., F. R. P. S.

Photographs and the Identification of Prisoners

This very important subject has been very thoroughly discussed by the (British) Law Times, especially in reference to the Police allowing witnesses to identify to see photographs of the subject before attempting the identification. The court opinions are summed up as follows:

The court has on at least one occasion declined to formulate anything in the nature of a set of rules defining the limits within which there is no objection to the police making use of photographs, and in such circumstances any attempt at drawing categorical conclusions from the decided cases is to tread a slippery path. The decisions do, however, seem to justify the following opinion:

(a) Where a crime has been committed and the police are in doubt as to whom to arrest there is no objection in the police showing photographs to persons who may be able to assist the police in deciding whom to arrest.

(b) Where photographs have been shown in the circumstances and for the purpose indicated in (a) there is no objection, after an arrest has been made, to the person who saw the photographs attending an identification parade at which the arrested person is present.

(c) Whether or not in the circumstances indicated in (b) the judge should warn the jury that the evidence of the identifying witness is of less value than it would have been had he not seen photographs of the accused person must depend upon the facts of each particular case.

(d) Except in the circumstances and for the purpose indicated in (a), it is objectionable for the police to show photographs to persons who are to be asked to attend an identification parade at which the arrested person will be present.

(e) Where a witness has identified an accused person it is objectionable for the police to try to corroborate the evidence of that witness by showing him a photograph of the person he has already identified.

Stripping Negatives

At a recent meeting of the Antwerp section of the Belgian Photographic Association a lecture was delivered by M. Van de Leemput, who during the war was attached to the London General Post Office as official photographer in charge of a special service for rapid distribution of information to the Allied Armies. In the course of this work, documents taken from the enemy, which were thought to have any military value, were at once photographed and reproduced in large numbers. In order to make use of rotary presses for the printing, the negatives were stripped, and for this process M. Van de Leemput found the following formula to work very satisfactorily:

Potass carbonate, strong solution	60 c.c.s.
Glycerine	30 c.c.s.
Formaline	30 c.c.s.
Water	1,000 c.c.s

The negative was soaked in this mixture for half an hour and then dried without washing. The film was then readily detachable from the glass, and was transferred to the transparent flexible band used in the printing.

One-Solution Developers

From what has been said in regard to the necessity for the solution of the developing reagent being acid, and also the impossibility of keeping carbonate and sulphite together in one solution, it follows that a one-solution developer cannot possess good keeping qualities. It can only retain its working properties while the bottle remains full and unopened.

This is universally recognized in the case of amidol, the most extensively use

of all one-solution developers, but it applies with equal force to all. I have never found any single-solution developer that would remain in perfect condition for more than a few days.

A few years ago I had to make a large number of experimental tests for compiling a series of time and temperature tables. A number of standard developers were used, and fresh solutions were carefully prepared in every case.

With all the one-solution developers used in these tests, though they worked perfectly and produced thoroughly good negatives when first made, there was a distinct deterioration in their working and in the quality and character of the negatives in three days. In a week the loss of quality was very definite. The deduction is evident and simply made.

THE AMATEUR & HIS TROUBLES

Conducted by SIGISMUND BLUMANN

Tint Block Border Effects

Buy a tube of Roehrig-Bielenberg Photo Oil Color in any of their neutral brown shades. On a clean piece of glass mix this with such an amount of the same maker's Medium as will produce a tint (not body color) when rubbed over a dry print. With a soft muslin rag lightly spread this mixture over the print being careful that it is even. While this is still wet wipe off as much of the margin as you desire shall be white and to produce a clean cut edge use a chamois stomp and a raised edge ruler which is to be placed on the unpainted edge of the print and not across the image portion. One soon gets the knack of making a sweeping stroke that wipes off all ragged edges. To facilitate this wiping out water-white turpentine is best as a solvent.

Anti-Curl and Anti-Stick

About an ounce of Butyl Carbitol to five ounces of Ethyl Glycol and an ounce of alcohol (ten drams if you use rubbing alcohol) and after thorough shaking up for admixture a dram of synthetic rose oil will give you a liquid that will keep glossy prints from curling or sticking to the squeegee plate. The rose addition is not just for perfume. It toughens the gelatine without sacrificing its flexibility as formaline does. Of this solution take one ounce to six of water and soak the prints for five minutes. Drain them and squeegee without further drying. You will find a closer contact established and a better surface. This is perfectly efficacious for the purposes for which I devised it but it is too new for me to say as to whether or not the alkaline nature of the glycol will affect the durability of the silver image. So far it shows no effect over a period of six or eight months. If the glycol develops a smell of coal-oil reject it. Butyl Carbitol is difficult to obtain in some cities but your druggist or photo-shop may get it for you from the Carbon and Carbides Chemical Corporation or if you can use a kilogram the Eastman Kodak Company, Chemical Department, Rochester, can supply the same thing under their trade name.

Soft Results with T. S. P.

Tri-sodium-phosphate used instead of carbonate in the proportion of about one ounce of the T. S. P. where two ounces carbonate is specified, or an admixture of the two in measurements compensating for the greater alkaline strength of the T. S. P. will produce negatives or prints of that peculiar softness which pictorialists and art portraitists so desire. As in all suggestions which are new to you experiment on something unimportant. I have never suffered from fog attributable to the phosphate but others have. In fact I use bromide and carbonate and hydroquinon as density and contrast factors, varying them to suit the immediate purpose, and T. S. P. and diminished hydroquinon, additional metol and dilution for

soft effects. There is no limit to the gamut of printing and printed values that can be obtained by playing on the variations of these factors. First learn what they do, try to master the effects on a basis of trial and error and then freely paint your picture by adding body colors with density factors or tints with softening factors. It's quite a game.

Green and Blue Tones on Bromide Papers

This subject comes up from time in the inquiry column, and recently here in Germany I was asked for a formula for green tones and found that many handbooks make no mention of it; last month Mr. R. R. Rawkins in the B. J. P. for the 24th had a paper on the subject in which after giving variants of the iron and ferricyanide formulas admitted that the results cannot be considered permanent. Now there is a green toner that does give a good and permanent green, that is Vanadium but its preparation is troublesome, and the salt not generally obtainable. (The formula can be found in the Brit. Journ. Phot. Almanack for 1932). Much better, and easier to carry out is it to use the dye replacement method described by me in **Camera Craft** (1928 Nos. 148.-201.-246). The purest blue that I know of is easily obtained by replacing the silver with Methylene blue, and where night effects are called for these are perfectly rendered by Nacht-blau, both of these give pure whites with reasonable washing. A number of greens are available but the most workable and pleasing are Methylene green and Malichite green. There is a great field here for the photographer who likes to experiment.-H.D.P.

NOTES AND COMMENTS

A New Eastman View Camera

The "Eastman View Camera 33," for 5 by 7 pictures, has been announced by the Eastman Kodak Company.

The new camera, rigidly constructed and easily manipulated but inexpensive, is expected to find its principal use in the hands of commercial and portrait photographers who have need for a second camera.

This camera, currently going on the market, has a simple rising and falling front, and horizontal and vertical swing back; a single extension bed; back focusing operated by rack and pinion; and sufficient compactness to allow the use of wide-angle lenses. It has a reversible ground-glass back fitted with a cut-off board that permits making two exposures on a 5 by 7 film or plate. The bellows has an extension of 13 inches. The lens board measures 4 inches by 4.

The Eastman View Camera 33 will be sold equipped with either a film holder or a plate holder. The weight of the camera is 4¾ pounds. The finish is flat walnut and nickel.

All-Purpose Moderate-Priced Filmo

An all-purpose personal movie camera at a moderate price has just been announced by Bell & Howell. This camera, the Filmo 70-F, has four indicated film speeds and is equipped with a Cooke one-inch F 1.5 lens and a 216 degree shutter, giving it six and one-half times the speed of ordinary F 3.5 cameras. The F 1.5 lens is fine for Kodacolor, also, which means color pictures without additional lens expense

The four indicated film speeds are half (8), normal (16), sound (24), and super (64) speed. This is the first time that super speed has been attainable in combination with other speeds in any Filmo camera, except the turret head model. This will be particularly advantageous for golfers who desire to make slow-motion pictures of their game with a moderate priced camera which they can also use for ordinary movie making. The super speed feature will be just the thing for football, baseball, tennis, and other sports, too, and for taking industrial pictures, as, for example, time and motion study shots

The 24 speed is for films which are later to be synchronized with sound, and for pams and scenes from moving automobiles and trains.

The high speed of the lens and shutter combination permits taking pictures indoors with a minimum of light, or outdoors at super speed even in poor light. Of course, the F 1.5 lens is instantly interchangeable with other special purpose lenses. At your dealer or write to Bell and Howell Company, 1801 Larchmont Avenue, Chicago, Illinois.

The Leica's Latest Model

The model F Leica at last offers the scientist what he has long demanded and in such form as might be expected from the makers. Slow shutter speeds are now possible ranging from one-eighth to one second beside the fast speeds from one-twentieth to one five-hundredth of a second. The new speed control operates independently of the regular shutter and consists of a calibrated knob. A new magnifier lens is built into the range and view finder which gives a large image. Booklet 1216 is yours for the asking. Write Spindler and Sauppe, Inc., 86 Third Street, San Francisco, or 811 West 7th Street, Los Angeles, California.

The Willo Effect Matte Box

The Willo effect matte box and gauge mattes offer for the first time many new opportunities for the amateur to obtain many pleasing effects such as one sees produced on the professional screen.

It serves primarily as a sunshade, filter and matte holder. It will fit practically all types of 16 mm. cameras, also still cameras and professional cameras, such as the Eyemo, De Vry, etc., whose lens measurements do not exceed 1⅝ inches in diameter. Together with the set of six gauge mattes it offers a most practical and convenient accessory in working out effects in diffusion.

An amateur, making scenes, portraits or travel pictures, often encounters subjects that could be improved by a touch of softness. Glass diffusion disks do not give the variety of diffusion effects that gauge mattes do. The set of gauge mattes, with the Willo effect matte box represents a variety and latitude in degree of diffusion, that have been used successfully by the professional camera-man.

At your dealer or from Willoughby's, 110-114 West 32nd Street, New York.

Two New Meyer Cine Lenses

Hugo Meyer announces the Tele-Megor telephoto lens in 7 and 10 inch focal lengths for 16 and 35 mm. cine cameras, respectively and both of f:5.5. It is claimed they are possessed of merits peculiar to themselves and are not just another lens. A letter to Hugo Meyer and Company, 245 West 55th Street, New York, will bring you particulars.

New Ziess Catalog

A new Zeiss Lens catalog has just appeared. It contains a wealth of useful information for every amateur or professional photographer. The catalog starts with an enumeration of the unusually great variety of lenses, accessory lenses, and filters made by Carl Zeiss, Jena. There follows a valuable treatise on the choice of a lens, the various types of lenses, apertures, the choice of a suitable focal length, etc. Another chapter is devoted to special Zeiss objectives for cinematography, portraiture, aerial photography, wide angle lenses, and quartz lenses, and to photography with U. V. light. A chapter on yellow filters, Ducar filters and telephoto objectives will prove both interesting and useful to the reader. The whole catalog is richly illustrated and a modern cover with the title "The Eagle Eye of Your Camera" suggests both progress in lenses as well as highest quality. The new catalog is available free of charge upon application to Carl Zeiss, Inc., 485 Fifth Avenue, New York City.

The Rabinovitch School

The proof of good schooling in professional lines is the ability of those so trained to obtain lucrative positions. The Rabinovitch school of Art Photography has recently sent us a statement showing that not only have its students been well placed but in certain instances have gone into business for themselves and are succeeding. If interested write Rabinovitch, 142 West 57th Street, New York.

OUR BOOK SHELVES

Conducted by G. A. Young

Kodak Holiday Magazine. Published by Kodak Ltd., Kingsway, London, W. C. 2, England. Subs. price, 3 Shillings per year.

This bright, cheerful, interesting magazine is keyed directly to the interests of the snapshooter on holiday. It is jammed full of the kind of snapshots all of us would like to get. A sample copy may be had by writing to the above address. Three worthwhile photographic competitions are advertised, and there are a number of instructive articles on various phases of snapshot work.

Commercial Photography, by David Charles. Published by Pitman Publishing Corporation, of New York. 300 pages price $3.00 cloth bound.

This is the second edition of this book although it has been so greatly revised and expanded that it bears very little relation to the first. In its present form it is a good allround book for the commercial photographer. Perhaps its greatest value lies in the innumerable list of gadgets, short-cuts and means of over-coming a thousand and one difficulties, which the author intersperses throughout the text. He obviously is a gentleman who believes in preparedness and we are inclined to feel that it takes an exceedingly tough job to stump him.

This feature makes the book especially valuable to the young commercial photographer who has not had time to pick up all of the myriad tricks of trade that are ordinarily acquired through years of painful experience.

We also approve of the author's emphasis on the necessity of versatility in the commercial photographer. The photographic demands of the times are placing an ever increasing premium on the photographer's ability to do something different—to perform the supposedly impossible. The man who is not stopped by a tough assignment, who has a sufficient command of his medium to sit down and figure out a way to do it, is the one who will meet with success in his profession.

The Home Cinema, by J. P. Lawrie. Published by Chapman & Hall Ltd., of London. 107 pages, price $1.50 cloth bound.

This volume has quite a different approach to the subject than that which is commonly found in movie books for the amateur. He devotes practically no space to equipment and very little to photographic technicalities. The book may be roughly divided into two sections. The first part is concerned primarily with projection in a broad sense. Not the mere operation of the projector, but with means of enhancing the projection by stage effects, music, decorations, light, color, etc. There is also a chapter on how to put on a public show.

The discussion in the second part is designed to stimulate ideas in the readers mind as to pictures that he might make. There are chapters on Titling, Editing, The Plot and Scenario, What to Film, How to Use Your Still Camera, How to Earn With Your Movies, and others.

It seems to us that this book offers assistance in departments where most amateurs are weakest. In getting a good idea for their picture, and in working out its effective cinematic presentation.

CAMERA CRAFT

REG. U. S. PAT. OFFICE

The Aviator — *Frederick Kaeser II*

Second Philadelphia International Salon

VOL. XL NO. 9 PRICE 20c

FOUNDED 1900

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CAMERA CRAFT
A Photographic Monthly
GEORGE ALLEN YOUNG, *Editor*
Claus Spreckels Building, San Francisco, California
FOUNDED MAY 1900

Vol. XL SEPTEMBER, 1933 No. 9

Pictorial Photography National and Local Characteristics

SIGISMUND BLUMANN, F. R. P. S.

A picture is a picture and until a few years ago it was insisted that a photograph was a photograph and never the twain could meet. But photographers insisted on making photographs which were not mere photographs and which even the most cavilling artists could not refuse to accept as pictures. So a change of phrase, without altering a fact, became nearer the truth and now we say a photograph may be a picture.

The editor of Camera Craft has in my hearing said many times that the just judge considers what is before him irrespective of the maker or the method. He has on the printed page reiterated that a photograph is a picture in the degree in which it conforms to the laws and spirit of pictorial art.

What is this pictorial art of which we hear so much and see so little?

Passing, as unneeded for our present purpose, the muchly mouthed laws of composition, rhythm, and so forth, we will sum all up in two requirements: Emotional appeal, and sense of beauty. These may be variously accepted and as a matter of fact the variety of acceptances forms one of the charms of true art. You cannot circumscribe art with a wall of restrictions nor reduce its production to mechanical unities.

And so it comes about that photographic pictorialism shows divergencies in style, content, medium and selection. An English picture is distinct from a German or an American. Misonne may not be so much Belgian as he is peculiarly Misonne but had he been born in London and had British environs influenced him we might have seen more of Judge, Keighley, Bairstow, or Roberts in his work. Drticol is Czech and Kales is American. Moreover Kales is Los Angelean and no New Yorker could produce just what Kales produces or spontaneously see what he sees with the same reactions.

Arthur F. Kales

Alexander Keighley

W. J. Roberts

National and local influence become important when they mold the individual. The individual is improved by such influences in the degree in which he has cultivated his sensibilities and has become delicately conscious and willingly acceptive of them. The artist wears his nerves over the skin and has a highly organized aura of feeling that touches the assimilable and absorbs it.

Alexander Keighley is British, his work shows that. He is of the countryside of England, his selection of subjects shows that. But he is Keighley. Here are a series of causes and effects and the culmination is in his art.

Kales is American. His subjects suggest Hollywood. Thousands have lived in Hollywood as long or longer and have seen as much of the movie sets as he, or more. Yet one picks a Kales print from hundreds on the wall and recognizes that by the magic alchemy of the artist he has absorbed, assimilated and made Kales Hollywood subject matter serve to express Kales emotions.

The reverence for scenic beauty which Keighley expresses is the

W. J. Roberts

individual soul of Keighley. The respect and appreciation of clean, wholesome young bodies is peculiarly Kales. Risking the semblance of cant one almost believes each worships the Creator of beauty in its various forms in his own way. His OWN way.

No better example of how environment affects the artist can be offered than by calling attention to the angular, architectural subjects chosen by residents of the great cities. Sky-scrapers are pictorial when seen through the eyes of an artist but it is peculiarly the artist who lives among tall buildings and absorbs the atmosphere of Manhattan or the Loop who can reduce what he sees to pictures. He finds the moods now and then during the many hours of his observations and he has the material always at hand.

The photographer who by force of economic conditions, sensitivity to intercourse with his kind, or introvert tendencies is reduced to inventing a school which shall enable him to shine, more or less

Leonard Missone

alone in a field so created, is apt to take flowers, cabbages, rocks, ropes, and inanimate things for his specialty and as novelty and the spectacular is inescapable to eke out a showmanship which shall put the things across he experiments and analyzes in pictures. Now and then a master evolves. In the mass these specimens are studied and smell of the studio lamp.

There always have been trends of the time. Trends are matters of time. Men tire of sameness. Even virtue becomes a bore when it is persistent and too patient. So beauty cloys and landscapes and seascapes done in a conventional way, however fine, surfeit the inhabitants of the art colonies. They are fired with an ardor to produce something different and new. They strive mightily to do so and occasionally succeed.

But it is inherent in the human mind to wander over all the world of novelty and oddity and then to turn toward the home of established standards and so the fads and freaks of every age are only vague chapters in the history of art and the methods of the masters survive through the ages. Nor is this a condemnation of new schools. They are to be welcomed for more forcibly establishing the

status of what is really fine by offering contrasts and chastening the errant soul.

Perhaps a literary simile may carry over the idea intended.

Modern English is very different from the Old English of Chaucer but the emotions and the imagery of that poet were not different from those of a modern. In fact the difference may be said to have been one of spelling and pronunciation. Perhaps Rafael ground his own colors, certainly the old Flemish masters did, and no doubt Windsor and Newton grind them as well and of different materials, and the brushes of today are better made. Has the sunset changed? Are the stars not the same? Does the eye not react just as it did when the sensitive reacted to their influence in other times?

These moderns may daub their kalsomine in whatever primitive images and titilate the eyes of their public but not many Cezannes and Picassos in their later period, or Mullers, or Marcs will be found outside museums.

Which warrants a deduction. There is less nationality, locality, individuality in freaks, believe it or not, than in classic masters. In a word, there was but one Alexander, one Napoleon, one really of each, and in any insane asylum of the world you can find a dozen of them.

It is this national, local, individual identity that carries to conviction the contention that photography is a fine art. Since men can express their particular idiosyncracies, convey their moods, recreate their emotions with a camera, that instrument becomes a means, not a machine. The free use of lens and the manipulations of apertures, the timing of exposures, the selection of points of interest and the building about them of accessory items, the production of aerial perspective by no less a skill than is used by the brush wielder—these and more have lifted photography from the classification of the mechanical arts and placed it somewhere, if not near the top, at least in the category of fine arts.

We shall not devote any space to this contention, however, for if the picture does not offer the best argument the cause is lost. Questions of fine art cannot be settled by logic. Words may be used as material for art but they are hopelessly inadequate to express it. This is not surprising when we realize that Art is a complete form of expression which leaves nothing for explanation and asks for no favors.

To every helpful text there must be a constructive application. You will have gotten that this aims to encourage you to make the most of what your country, your locality, your personality offers in the way of influence to make your pictures worthy of art acceptance in that they be individualized and sincere. Sincerity is the essence of emotional appeal.

Guido Pellegrini

Stenopaeic (Pin-Hole) Photography

Prof. Dr. H. D.'Arcy Power, M.D., F.R.P.S.

(Illustrated by the Author)

(Concluded from the August issue)

Construction of the Pin-Hole Camera

Although fine focusing is not called for, yet provision must be made for the stenop to approach or recede from the lens in accordance with the size of image required. The simplest way to effect this is to have the stenop affixed to a light-tight inner section sliding within an equally light-tight outer cover that ends in a focussing glass, in front of which is an aperture to admit the plate holder. While the material of which this body can be made is metal, wood, and strong carton, the first two have objections in the liability to warp and jam, not present with carton which can be obtained of great strength, and easily rendered water and light proof. Moreover the very thing we are seeking is purchasable in various size as "card-index units" which simply consist of a close fitting drawer in an outer casing of very strong carton. Fig. 1 on Plates IV and V. Let me now show by an example how one of these is made into the kind of camera spoken of. I mostly use plates 9x6½ and 9x12, there is sold a unit measuring 26x14-10, from this the drawer (Fig. 5) is removed and cut in half 10 cm. from the front, the ring (Fig. 4) is removed, and the hole left closed with a piece of strong black paper with a central opening 1½ cm. in diameter. The open roof of this detached portion is closed in with a piece of card-board, bound to the body of the section by two layers of leucoplast, fastened from within, never from outside as this shortened section will bear the stenopes and finder lenses and must travel in the outer casing without friction or passage of light between the walls. The interior must be painted dead black, for which purpose I prefer touche. The stenopes are mounted in a single row, forming a removable adjunct, the "carrier" and this is supported between two pieces of grooved wood so placed to the central opening at (4) as to bring the stenop openings exactly over the center of the camera opening. The center of the latter is indicated by a mark on the wood and similar marks over each of the stenops allows of exact adjustment. Lastly a small spring prevents the stenop from shifting. This completes the movable section which should slide easily, but not loosely within the outer casing until it is stopped by the supports of the plate holder. This is the next problem: First the inner surface of outer casing of the unit

is blackened, and the back wall cut free from the sides but left attached to the bottom; next the unused back of the drawer is still further cut down leaving a ring only one cm. wide and a central opening is cut in the back equal in size and position to the opening of the plate holder exposing the plate and the same is glued into position at a point 4 cm. from the end of the casing. Immediately behind this section an opening is cut in the side of the casing just large enough to admit plate holder that will be used. Put the holder in place and see that the exposed plate surface does coincide with the screen opening. If any free space is present between the plate holder and the camera walls fill them in with cut cork held in place by fish glue. The next thing is to provide a back support for the plate holder which can well be the ground glass, that must be placed as close as possible behind the negative. This could be fixed in position in many ways but in the present case the matter was simplified by cutting an opening the size of the plate in the cover of a box of the same, and gluing this to the bottom of the camera with its outer side directly against the plate holder. Next a piece of ground glass is placed in this cover and a broad band of leucoplast is attached to its lower edge and extended outwards to over the edge of the camera on to the semi-detached piece of cardboard previously mentioned, furthermore a second piece of plaster is used to bind the inner side of the glass to the inner surface of the cover. The ground glass has now a firm but movable attachment of its lower edge giving free access to the interior of the camera; its upper edge is held in place by a button or a pin passed through from the outside. Lastly the semi-detached piece is covered with a piece of thin mirror glass to which it is strongly bound by plaster, the two forming a strong closure to the back of the camera, which is kept closed by a strip of black elastic cotton band bearing button holes which is on sale everywhere for holding up underwear. This is glued to the outside of the back piece, and buttons on to a small brass screw head on the upper side of the camera. We once more apply touche to blacken all surfaces that are not of that color and then proceed to cover the outside with a good grade of oilcloth, commencing at the under surface about 5 cm. from the edge the accurately cut piece of cloth is well glued along the edge and give time to set firmly; at the same time the cardboard flap closing the front is attached by means of plaster to the top of the camera and a piece of the aforementioned buttonhole tape attached to the top of the camera and the outer surface of the flap to later effect its closure. The oilcloth being now set fast the three remaining edges of the camera are well coated with fishglue, the cloth is drawn as tightly as possible round the box and fastened on its opposite under side in the same way as before. The stretching and retainment of the oilcloth may be greatly helped by the careful use of drawing pins, which however must not pierce the inside.

Nothing now remains to be done but provide for the attachment of the tripod mother screw head. This cannot be attached directly to the camera because the screws would penetrate the carton and prevent the free movement of the lens bearing section of the camera. The difficulty is solved by procuring a sheet of thick cork a little less in size than the base of the camera to which it is firmly glued and the attachment further strengthened by a few screws along the line just behind the ground glass, where their projection into the interior will be harmless. This cork base is hollowed out at its centre just sufficiently to receive the tripod mother screw. It is advisable to paint this cork base with a black waterproof varnish. If it is desired, as it mostly is, to take pictures in the vertical axis it will be necessary to mount another mother screw in the same manner on the side opposite the plateholder opening. The opening to the latter should have a protecting entrance of velvet or plush. The movable section of the camera has proved in my experience light tight, but in any doubt it can be made so by a ring of plush round the far end of the section. When the stenop carrier is inserted the camera is complete.

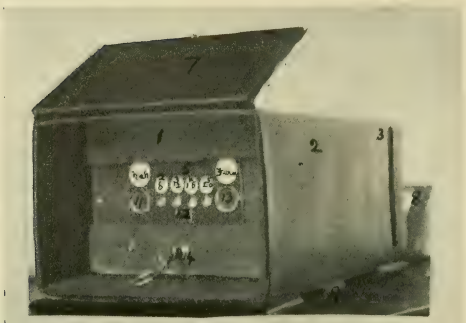
The instrument just described takes at full draw the large sized image given by a 20 cm. focus lens, and as the tube is shortened every lower focal length down to 8 cm. If a lens photograph instead of a stenopaic image is desired one of the two finder lenses can be used and will yield pictures of sharp definition, the 25 cm. lens working at F25 and the 12 cm. lens at about F15. If the lens finder be stopped with a No. 12 stenop by inserting a mounted one beneath the lens an image will be obtained of extremely fine definition and also having the great depth of focus of a stenopaic exposure. I drew attention to the combinations with both minus and plus lenses in my "Advanced Pin-hole Photography" of 1905 and feel that there is a useful field for the combinations with plus lenses.

This ends my present contributions to the subject which I hope may lead to serious workers taking up work in a field that has something worth while to offer.

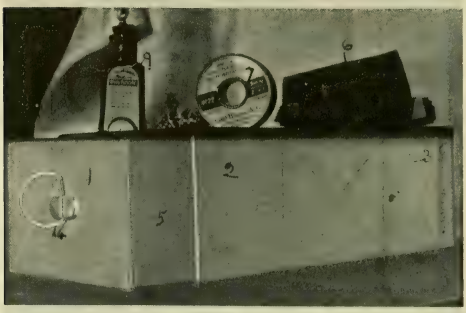
PLATE V

This shows all the materials used in making the stenopaic camera, excepting a piece of ground glass and another of mirror glass.

1. The drawer part of a card index unit.
2. The body sheath of the same.
3. Opening cut in the sheath to admit a plate holder.
4. Draw-ring to be removed and replaced by a circular opening, 1 cm. in diameter.
5. Side view of the drawer section.
6. Roll of oil-cloth to cover outside.
7. Roll of surgical plaster to hinge mirror and front flaps.
8. Tube of liquid glue. (Syndeticon).



IV



V

9. Bottle of Pelikan Perl-touche.

PLATE IV

Front-lateral view of the finished stenopaic camera.

1. Front of the drawer section, now reduced to 8 cm. and bearing on its front the stenops carrier (5).

2. External sheath of Card-index unit covered with shagreen oil-cloth.

3. Opening to receive plate-holder.

4. Knob to pull out drawer section when focussing.

5. Carrier with four stenops and two finder lenses.

7. Carton flap hinged with leucoplast.

8. Upper angle of the mirror.

9. Cork supports, the middle one carries the mother screw of the tri-pod head.

10. Labels describing the under-lying row of 4 stenops and two lenses.

11 to 13. Two lenses and four stenops.

(Conclusion)

The Print For Rotogravure Reproduction

ROBERT MACKAY
(Illustrated by the Author)

In reading the various articles on free lance journalism, that fascinating hobby of hundreds of amateur photographers, one is duly impressed with the array of information available on how to sell your prints to the Rotogravure Editor.

Indeed this has been so well covered that the purpose of this article is to carry on beyond the actual sale of the print, and show that a better understanding of the requirements of a print for rotogravure reproduction, will go far in building a reputation by having your prints reproduce better than the average.

By way of illustration let us go back a few years to Buffalo, 1923. At that time we were printing the rotogravure supplements of several newspapers, one of which was the Buffalo Courier.

One day a gentleman appeared in our department carrying a camera and tripod. He explained he had sold a few prints to the Courier, would we be kind enough to show him how we handled his prints, what criticism had we to make of them. On looking up the prints, our visitor listened patiently to a rather hard professional criticism of his work and left after thanking us for our information.

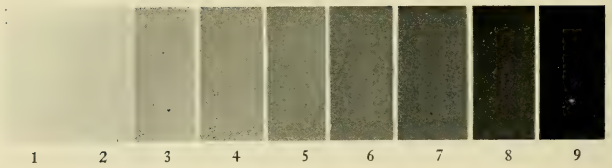
The following week we received four more prints from our friend. They were so greatly improved that they reproduced beautifully and actually stood out prominently among the average run of news pictures.

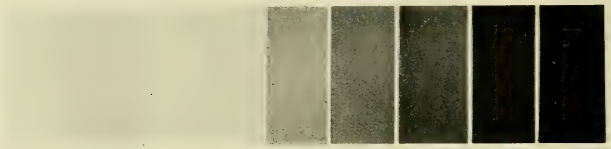
The next issue of the Courier carried a full page of this man's work and for many weeks, on the same page, we ran the same credit line.

And so year after year the work of a few stands out, they become so familiar that is it hardly necessary to turn over the print to read the name on the back, but the bulk of prints received are on the average, poor. The most common fault is under-exposure, lack of detail in the shadows. Next comes the great enemy of Rotogravure, the poor enlargement—meaning the 8x10 print with the short range of tones—a loss in the tone next to the high-lights, with a corresponding running-together of the three lighter tones. This constitutes a fair description of the average syndicated news picture.

For the photographer a detailed technical knowledge of the gravure process is not necessary, nor is it the intention of the writer to plunge into a lengthy description of unnecessary detail, however

Scale No. 1





Scale No. 2

let us consider a few of the more important steps that have a direct bearing on the printed photograph.

When a print is received for reproduction by rotogravure, it is copied photographically three times before it is placed on the copper cylinder ready for etching. Of these three operations, only one is important to the photographer and is as follows:

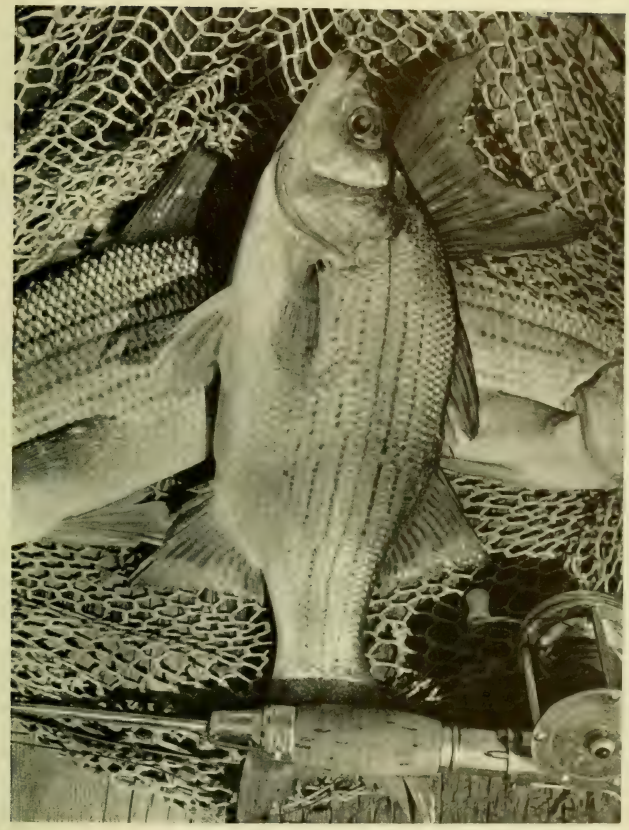
The original photograph is tacked on the copyboard and a continuous tone negative is made, the negative is identically the same in appearance as the one made by the free lance, there is absolutely no screen used in making this negative, so that the print for gravure reproduction *should not be contrasty* as in the case of a print for halftone or photoengraving.

As this negative is made on a continuous tone emulsion with a process lens, you can readily see that the operator can get any degree of contrast required by manipulating his developer or using a more contrasty emulsion.

The repeated copying previously referred to, has a tendency to cause a flattening of the detail in the shadows, as well as the highlight detail, and so we arrive at the following conclusions.

That the ideal print for rotogravure reproduction must be sharp, with a full range of tones, abundant detail in the shadows, good separation and *strength* in the lighter tones.

In order to illustrate the ideal print, let us study scale No. 1. This represents the correctly exposed and printed photograph for gravure, tones Nos. 1, 2 and 3 show the "good separation and strength in the lighter tones." In the opposite end of the scale, tones 7, 8 and 9 show the "abundant detail in the shadows." The whole evenly



"White Bass" *Robert MacKay*

Illustrating print quality required for good Rotogravure reproduction. Made on Agfa Plenachrome, with F:4.5 Zeiss Tessar; 1 sec. at F.32

graded scale shows the absence of extreme contrast which is essential in a good photograph for rotogravure reproduction.

And now gentlemen, scale No. 2, you will notice the short range of tones, a loss in the three lighter tones and the same of the shadow end of the scale. The loss of the lighter tones is often due to poor enlarging, over-exposure or the use of a color blind emulsion. The use of color sensitive plates and films either orthochromatic or panchromatic will give far greater separation in the lighter tones than the ordinary color blind film or plate. Even when used without a filter, the separation will be greatly increased.

In the shadow end of the scale, the loss and running together is usually the result of under exposure or the use of a too contrasty paper in making the final print.

Scale No. 2 represents fully 60% of all syndicated prints I have handled for rotogravure in the last ten years.

Often a careful examination and a little work on the negative at the time of developing will help achieve the desired results. Weak shadow detail can be strengthened with a one solution intensifier applied locally with a small sable brush. The following formula recommended by Lumier has been found ideal for this work by the writer: Water, 20 oz.; Sodium Sulphite, 4 oz.; Mercuric Iodide, 90 grs. Dissolve Sulphite first. A few experiments with this solution will be necessary to become familiar with its action. Should it be necessary to cut back an intensified portion, place the negative in a moderately strong hypo bath.

Finally, sometimes it is necessary to strengthen a few highlights on the negative in order to get more separation in the lighter tones. This is best accomplished with a Grey water soluble Analine Dye. When reduced to the desired shade with water, it matches the tones of the negative perfectly.

When using Analine Dye for retouching, never try to match a tone with one application of dye, rather start in with a brush moistened with clean water applying this to the part of the negative you desire to strengthen, then with a weak solution of dye and water, build up the tone to the desired strength. Cloud effects can be strengthened with this dye and after some practice the worker will find many other practical uses.

In case of error in application, it can be removed with a little ammonia on a tuft of cotton. For spotting and touching up on the print, this dye will be found especially valuable. It can be procured from the International Intaglic Corp., New York City.

The illustration of White Bass shows the quality required for perfect reproduction by the Rotogravure Process. Note the shadow detail, good healthy tone quality and absence of extreme contrast.

This photograph was accepted by The Square Deal, a barber magazine, and was used as a full page feature.

The Essence of Camera Journalism

H. Rossiter Snyder

Many of us have read a lot or a little, have thought a lot or a little, have tried a lot or a little in an effort to make photographs which will sell for publication in the magazines and newspapers. But equally many and more who have tried or half tried the field have lost courage, quit.

I can understand all of this for I have been through all of it, and today I was pondering on an answer to that difficult question of just what it was that held me back for years and years, beyond the time when I should have been able to reap joy and reward from camera journalism. Yesterday I received a letter of thanks from a lad of eighteen years of age who is selling photographs regularly to the press and who has just landed his first illustrated article with a national magazine. Yet I was nearly twenty years older than he before I was selling consistently and successfully, although a few checks had been earned from my twentieth year onward.

What was it that held me back? If I can now answer it, your own problem may be answered, for we are all very much alike. I am not now inclined to say to the beginner "Go ahead blindly, take your bumps, spend and waste your money, raise your hopes and let them be dashed." Nor do I say that the dog that is continually beaten is the best trained dog. Although experience in journalism may still remain the best teacher, yet an experience of continued failure over a long period of years is too likely to terminate in blank discouragement and utter abandonment of the goal.

Let me say at the beginning that your trouble probably is lack of any accurate or reasonable understanding of what magazines and newspapers are, anyway! We are too much inclined to think that the sole object for which periodicals exist is to make people say "Oh!" or "Ah!"

Early in life it is our impression that anything which will surprise, startle or amuse the readers of magazines or newspapers should be acceptable to the editors of *any of them*. We think that a story of a ship-wreck or a photograph of a dog with five legs should be acceptable in *any* magazine or newspaper from Good Housekeeping to the Times Picayune. Think this over! Isn't it a fact that, assuming you have not made any sales to any editors, you have vaguely felt this way? I will admit that I was more than thirty-

five years old before I fully realized the absurdity of such an impression of the general press.

On the contrary, magazines and newspapers are strictly divided into hundreds of varying purposes and interests. Camera magazines are interested in camera topics but The Country Gentleman is not the least bit interested even in an item which might describe how black photographs can be made pink, no matter if the process involves the use of liver extract taken from a walrus. We must wipe away, once and forever the notion that all magazines are pretty much alike! We must study them as distinct individuals, just as different as a mouse and an alligator!

What is the most ancient formula by which you can make yourself popular with individuals? When you meet a stranger or a friend and sit down for a chat, and when you desire to make the best possible impression on this person, how do you proceed? Do you launch into a long conversation which you yourself are to monopolize? When the stranger or friend appears bored, or attempts to change the conversation, to get a word in edge-wise, do you rant louder and longer? No! not if you are trained in the art of being popular!

You proceed exactly in the reverse of this. You make it your first effort to draw out something in the way of information as to what are the interests of this other person, what are his hobbies and pleasures. You yourself say little, just interjecting a leading sentence here and there to keep your companion happy in talking about himself and the things that give him most joy in this life. You try genuinely to find a liking and enthusiasm for the same subjects for which he displays liking and enthusiasm. You keep your own ideas somewhat in the background, out of focus, as it were, bringing always a razor-sharp focus upon his own enthusiasms. The result? When the other person parts with you he feels gratified, satisfied, has expressed himself, has given off something of himself which, by the way, is the greatest joy in this world. Moreover he thinks you are about the finest person he ever met, the most interesting, the most fascinating.

Upon his return home Mrs. Jones asks her husband how he liked you. "The most delightful man, the most interesting talker I ever met!" he replies. "Well, what did he talk about?" asks Mrs. Jones. "Um; well let me see! I've forgotten most of it, but he is a prince!" And Mrs. Jones retires with a twinkle in her eye for she has known Mr. J. for these many years.

Now please note carefully what follows: If you approach journalism, whether in photographs, or words, or in both thinking *only* of yourself, *only of* your own interests, you will find the road long and bumpy. If on the contrary you will take the opposite course,

will put all your preconceived notions of what magazines are anyway, in the background, and will find out what each individual is, what his special interests and hobbies are, then will talk, make photographs, work up some enthusiasms for these interests, your road up the mountain will be short and lined with banks of roses.

Mr. Jones is the magazine that was doing a lot of talking even before you knew him. Your problem is to meet Mr. Jones and work up an enthusiasm for his interests, forgetting your own if they do not fit. And Mr. Jones is affable, will always "give himself away" in return for a little study on your part.

What has gone before does not mean that you are to remain dumb, mute, as a journalist. Not at all. You will find that most successful journalists either with camera or pen are great talkers. Those near and dear to me often complain that I monopolize conversations. But there are two reasons for that; first, that I am not talking orally to please markets and, second, that I like to practice carrying a logical chain of thought from beginning to end, whereas most "desirable" conversations today are merely a jib around Robin Hood's barn, and they put me to sleep. If any guest will tell me something new about my pet subjects, I will gladly yield the floor to him for a day or a week. *Thus, and thus only will an editor yield the floor to you, and pay you for it.*

There is another angle to this. If it develops that Mr. Jones knows and can talk about nothing but golf as is the case with the magazine *Golfing,* and if it chances that you know nothing of golf, in fact hate it and know you always will, there is little use trying to converse with him. Meet Mr. Smith whose interests by chance are identical with your own. Then, ah then, you can form a partnership which will draw down constant checks.

Mrs. Marion Staples Haller, who started camera journalism a very short time ago, but who has brought forth a prolific output since, has not had a single illustrated article rejected! Her hobby and interest happened to be home-making, babies, child training, beautiful children. She did not offer photographs of peach orchards to the undertaker's journals. She first found some journals that were interested mostly in just what she was interested in and knew most about. She began to talk and photograph in a language they and their readers could understand. She has already made a world reputation! There was never any thin veil which could not be pierced standing between her camera and SUCCESS. I hope I have served to show you how to brush aside this veil in your own case, which was the veil in my own case, long ago.

Make Mr. Jones happy first and he will make you happy afterward!

Useful Home Made Equipment

CHARLES A. HARRIS

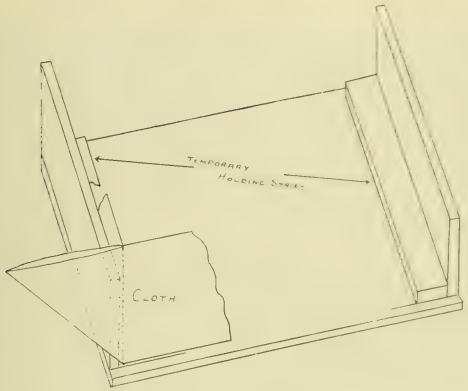
(Illustrated by the Author)

At the present time when projected or enlarged prints are of general interest, one might contemplate making wooden trays for large print work or, having made them, one might have been troubled with leakage or some other defect. Several ways have been suggested for those who like to do this work themselves. Wooden trays, well made, are satisfactory and economical especially when one works only occasionally in larger sizes. In other words, if one makes a 16x20 only once a year a heavy investment in trays is hardly warranted. Furthermore one can indulge in trays for each of the standard sizes used, making the work convenient and saving in developing solutions. From the writers experience in trial and error from time to time, a description of the lined tray, the best of all, is to follow.

The usual material employed by the amateur craftsman is ordinary box wood—something that one may have on hand and the problem to make this, in itself, permanently water-tight and serviceable is eliminated with the lined tray. The lining, properly treated, is the alkali, acid, rust and water-proof tray—the wooden box a form to attach it to.

In the first place cut out the box material to size wanted and nail the bottom to the two ends. I usually make them about an inch larger each way than the print to be handled and for 11x14 or over not less than 2¾ inches deep. If too shallow there will be frequent spills. Now for the lining. I have found oil cloth to be quite satisfactory. It is sufficiently pliable and clings smooth and snug without wrinkles. However, it is used reversed with the canvas side outwards, this making an ideal surface for the later application of paint. Being absorbed into the canvas the paint will never chip or crack as is the case with painted wood.

Cut the oil-cloth large enough so it will extend over the top edges and lap an inch or so on the outside. This cloth is now placed in position on the box and the two holding strips, shown in the diagram, are placed over this, at each end, and lightly nailed. In order to be easily removed these strips are cut just a trifle less in length than the end pieces, and while the work proceeds, are useful to hold the cloth smooth and taut over the bottom and snug into the corners at either end. Now carry the cloth over the end pieces and drive two or three temporary tacks. We are now ready to nail on



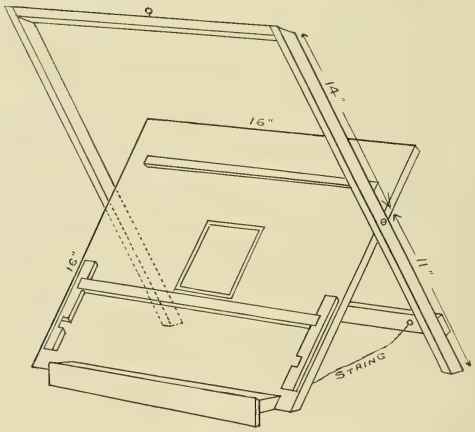
Details of Tray Construction

the side pieces. The cloth at the corners is folded as shown, the surplus being later trimmed a little and tacked down on the outside. This leaves perfect corners without interior folds. The side pieces are placed over these folds and nailed. It will be found easier to drive two or three nails from the bottom first and then the hands are free to draw the cloth smooth while securely nailing the corners. This finished all that remains is to carry the cloth over the top edges and tack all around on the outside. Use small tacks. While doing this, to insure a sharp bend along the side bottom corners, a straight edge can be held similar to the end holding strips. It might also be well to drive tacks forming a circle around the central part of the bottom to prevent sagging when the tray is set on end for storage or draining.

With the holding strips removed you will be pleased with the completed and very neat looking tray.

And now two or three coats of Probus paint will make it ready for use. See that the corner joints are well covered. It is best to brush over the entire works—outside as well as inside.

These details seem to be necessary but after making one tray and getting the hang of it one will find it all very easily accomplished. Such trays will give good service indefinitely with perhaps an additional coat of paint after considerable use.



Details of Retouching Stand Construction

RETOUCHING STAND

It used to be said that very few negatives were produced that could not be improved by work done upon them. This was before the arrival of miniature cameras when negatives images were generally of good size. What can be done in this direction with these tiny negatives is aside from the question at present.

The convenience of an easel of some kind to facilitate such work is probably well known and the sketch illustrates a folding easel adapted to most requirements. Several points might be elucidated.

The ground or opal glass or what may be used for diffusion should be sunk in a rebate flush with the board and can be held in place with strips of black paper glued around the edges. The ledge at the bottom forms a pencil rack and also the projecting strip, extending downward, when placed against the edge of a table, prevents the machine from sliding away from the worker. This because the easel is light in weight and easily responds to pressure. The negative rest is removable. The cleat at the upper end of the board is nailed only at either end and clearance provided by placing small squares of cardboard underneath before nailing. One end of an oblong sheet of smooth, black cover paper slides under this cleat and the lower end under the negative rest, the paper, in this manner being held flat upon the board but readily shifted in any direction. A circular opening from two to three inches in diameter is cut in

Leonard Missone

the paper over the ground glass. It is easier on the eyes to shield all of the negative except the area being worked upon.

The object of this arrangement is to permit the negative to remain stationary in position on the negative rest and to move the paper as required to bring the opening over the desired section of negative. Some easels are arranged to work in the opposite manner —no negative rest is provided, the opening is stationary and the negative held in position with spring slips. The objection to this last is the liability to damage of the negative from the use of spring clips.

The sketch is self explanatory except the necessary curtain which consists of a strip of closely-woven black cloth. One edge is tacked to the upper horizontal strip of the frame and then carried over the top of the board and tacked upon the back. The two sides of the cloth are permitted to hang loosely in folds as far as the table. Please notice the screw-eye located on the top of frame. By this means the folded easel is hung on a nail in the closet, out of the way when not required.

What Is A Pictorial Photograph?

Prof. Dr. H. D'Arcy Power, M.D., F.R.P.S.

Formerly we have confined ourselves almost entirely to the technical side of our subject and technicians are likely to be "that and nothing more" but when an arch technician like Olaf Bloch, the retiring President of the Royal Photographic Society, raises the question of what is "the Pictorial" and reviews it as scientist and observer his suggestions and conclusions call for respectful consideration. I give a few excerpts from his address to the R.P.S. and published in the "Journal" of this month, wherein he asks "What is a pictorial photograph?" Mr. Bloch writes:—"It seems to be impossible to draw a line between a record photograph and a pictorial photograph, since if the subject and lighting are suitable a record photograph can be just as pictorial or even more so than one that claims to be a picture. In all matters pertaining to art it is not possible to draw hard and fast lines. I have heard some people call selected examples of ultra-modern photographs, designed for advertising purposes, beautiful, and if they were not talking through their hats I have no doubt they were beautiful to them.

So far as the individual is concerned there are no canons save individual canons and it is only due to the fact that our brains are so similarly fashioned that the tenets of art in one generation are usually accepted with but little reservation by the next." This seems to assert two propositions, first, that when certain relations of lines and shades are united there results a picture whether it be a pleasing record of a natural object, or a chance snap shot, or the designed product of an artist's efforts. Secondly, that the persistence of accepted standards is due to similarity of brain structure therefore inheritable. For a scientist this is a nice solution and has perhaps a certain validity. But the pictorial demands more than this for it lies within the field of art, and art whether as poetry, music, graphic or plastic is not the language of description but of emotion, and emotion as pertaining to the thing it seeks to render. No ones heart will beat faster for looking at the finest rendering of the most beautiful foraminifera or similar natural object while a technically poor painting of something that touches our feelings will abide with us

and others. These results are not attained without conscious effort. Is it true that "our brains are so similarly fashioned that the tenets of art of one generation are usually accepted with but little reservation by the next," not however because of a specific relation of their structure to any particular artistic expression but because the tendency to imitation is inherent in man and also perhaps because some of the so-called canons of art are associated with our most intimate physical sensations and desires. The curved line for example is expressive of the undraped human figure, of its rhythmical movements in the dance, and tactile sensibility in sexual proximity; with the ondulations of trees and grain in the wind. It is bound up with the feelings of pleasure and need and the eye perceives it with satisfaction not felt where the straight line, prone or vertical is the dominant feature of a drawing. Still less does the mind tolerate the unsupported oblique line that recalls the most intolerable sensation that of the body in falling, or compelled to sustain itself against gravity by muscular contraction. For this reason the undulating line holds its own, and tho fashion, like the present craze for box shaped houses, packing case furniture, and zig-zag carpet and curtain patterns may run for a while the generalized sense of the beautiful among the people after a short pause brings back the curve to symbolize a real relation. Mr. Bloch seems to overlook this when perceiving the mechanization of modern life, he writes:—"It may seem almost blasphemous to suggest that the ideas of beauty regarding line, curve and composition which are held to-day may be gradually replaced by others, but is it not still more absurd to suggest that a possible civilization of tomorrow, depending upon mechanized production and distribution, will not change its artistic outlook?" I would maintain that it is much more probable that the outlines of machinery, their housing and the products are more likely to conform to art principles than the reverse, for the latter are more deeply rooted in human feeling. The experiments of artists prove the same thing, where are the pre-raphaelites of last century, the Cubists, and half a dozen other attempts to defy our normal vision and the feelings bound up with it. Kept alive for a time by art critics who had nothing else to write about they have passed over the road which the New Photography is hurrying.

One more excerpt in conclusion:—"I should like, as a technical man, to say a word about straight and faked photography. If photography is used as the basis, I fail to see any reason whatever why the user should not superimpose whatever he pleases, always providing that the result is not passed off for something other than it is: this rather obvious point of view is far more generally accepted nowadays than it used to be." Exactly so, the object of a pictorialist is a picture and not the exposition of a technik that only partially records the truth.

OUR MONTHLY COMPETITION

■ Dr. Max Thorek establishes a record by taking first prize two months in succession. All honor to Dr. Thorek, but what of the rest of the competitors? We know that the talented doctor, as well as the rest of us, would like to have a closer tussle, so let's all get busy and see what happens next month. "Gaucho", we feel, belongs among Dr. Thorek's best portraiture. The placing of the head to the left in the picture space tends to prevent the pose from being a static one.. The suggestion of a readiness for action is there, in spite of the dreamy quizzical expression. Two small criticisms. The gentleman has too much adams-apple. The small triangular patch is in too high a key, consequently tends to come forward, destroying the desirable strength of the chin. Too much contrast between the two tones forming the zig-zag line in the upper right of the picture, tends to make the line strong enough to compete with the face for our attention.

Data: 8x10" Studio: 18" Verito at F.8; 1 sec., on Ansco Plenichrome; Glycin; Bromide print from paper negative on Ansco Brovira.

■ In "Still Life," F. Y. Sato exhibits another of his lovely, delicately balanced compositions. Try to imagine the picture without the leaf shadows and you will readily see how important these are to the arrangement.

Data: 5"x7" View; 7¼" Zeiss Protat at F.22; 1 min. by Carbon spot on E. K. Portrait; Metol-Pyro; E. K. Opal W print.

■ For a piece of pure decoration you will long to find a rival to K. Ota's "Stairway". This type of work is not easy in photography for the subject matter usually asserts itself to defeat the aims of the artist. Those who have labored with all manner of fantastic utensils, distorting mirrors, spectacle lenses, and whatnot to produce so-called "abstractions" will more readily appreciate what Mr. Ota has accomplished by judicious selection.

Data: Korona View; Voigtlander Collinear at F.11; 1/25 sec. on Portrait Pan with K1 filter; Pyro; Bromoil on Defender Velour Black D.

■ "The Swing" by H. F. Kells, is a technically splendid treatment of a lovely subject. We do not feel that the picture entirely carries the idea of the title, for in spite of the flowing hair the sense of motion does not seem to be well conveyed. The left arm bothers us quite a bit. We would like to have it run diagonally toward the right, rather than perpendicular so that the chopping off would not be at right angles. In its present position the arm seems out of drawing.

Data: Agfa Ansco; Agfa Anastigmat at F.8; 1/5 sec. on E. K. Portrait Pan; E. K. D-76 Borax; P. M. C. No. 11; "Toned in Sulphide-rinsed for 20 sec. in 1% Sol. of Sodium Carbonate after bleaching. Print was enlarged about 8 diameters. A Ferricyanide reducer was used to lighten portions of the background. There was no retouching employed to the figure on the negative. The model was posed in the proper position horizontally on the floor using a white cloth for a background. The body was oiled to give highlights on the rounded surfaces which was needed to allow the print to be made in a high key from a panchromatic negative."

■ Helene Sanders offers a weird subject intentionally treated to emphasize its spooky characteristics. The dark background with its sinuous, tortured, snake-like branches is strongly suggestive of the internal regions, and provides a suitable setting for the supernatural "Ice Princess" herself. Our imagination runs riot when we think of the glories with which a strong ray of sunshine would clothe the Princess. Did you make that picture too, Mrs. Sanders, or did the Princess melt away before you had a chance?

Data: 2¼x3¼", Ensign Roll-film Reflex; Aldis F.6.3 at F.6.3; ½ sec. on E. K. regular roll-film; Amidol; E. K. Portrait Bromide D Buff White in Amidol. "A portion of

(Continued on Page 382)

Advanced Medal Print "Gaucho" *Dr. Max Thorek, F.R.P.S.*

ADVANCED COMPETITION
(Contributors)
September, 1933

Harry Armitage
Lloyd Ardens
Henry Atwood
Axel Bahnsen
Ransome R. Baxter
Virgil R. Boozer
Mrs. Alicia Compton
Fred E. Crum
Henry S. Crump
Thomas Delany
Dr. L. K. Devine
Horace Dutton
Miss Helen Emery
Talbot C. Fenton
Mrs. Christine B. Fletcher
John S. Gards
George Gosden
Albert Hawley
Mauley Isenham
H. F. Kells
Harold Louds
N. Matsumoto
Paul L. Miller
John Muller
Russell T. Neville
K. Ota
Junior R. Palle
Francisco M. Quesada
Edward Rutter
Helene Sanders
F. Y. Sato
Dr. Max Thorek
Albert Vernon

the 2¼x3¼ film was enlarged on to Eastman Portrait Film (par speed) making a positive about 4x5". From this a negative was made by contact on Agfa Commercial Contrast film. Retouching done on both and both positive and negative developed in a fine grain developer. (Metol-Hydroquinone-Borax).

■ First award in the Amateur class goes to Mr. Fred H. Rothstein whose picture we are sorry to say, has no title. This picture shows careful thought regarding the placing and posing of the figure, and by splitting hairs a trifle it is possible to set up an interesting problem in composition. The placing of the figure seems right, and we believe that Mr. Rothstein selected the bent over pose so that the curve of the back would oppose and break the vertical line of the doorway as well as the sweeping curve which runs from the top of the print down to the figure. Were this composition diagrammed it would hold together very well.

There is however another "line" set up by the direction in which the figure looks. In this case it leads to nothing with the result that the pose becomes rather unnatural because there is nothing to justify it. The remedy is to have the figure performing some act that would require the desired pose. It is evident that Mr. Rothstein has sensed this difficulty as he has done some work on the print at the feet of the figure, and drawn in the line which runs diagonally from the knee to the floor. This is however too small to carry the idea effectively. The three ventilators on the roof might well be subdued in tone as they add nothing to the composition.

Data: Certosport 9x12 cm.; Schneider Xenar F.3.8 at F.22; 1/5 sec. with K-2 filter on E. K. S. S. Pan; Glycin; Defender Velour Black J, in Ardurol; print from paper negative.

■ We like the drab atmosphere and helter-skelter activity of "Back Street" by Hi Ziller. It strike us as a good portrayal. The car is much too prominent, and seems rather static, tending to hinder the general sense of action which we feel belongs in the picture. Too bad that the car was not moved either forward or back so as to be partially in shadow, with perhaps a figure or two to take its place.

Data: Voigtlander Avus; Skopar F.4.5 at F.8; 1/100 sec. on S. S. Pan.; Pyro; E. K. Opal E in E. K. D-72.

■ In "Mountain Juniper" by James W. MacBride, we like the way the sweeping outlines of rock and tre work together to emphasize that their contours have been moulded by the same forces. The branch in the upper right seems too strong, and might be slightly subdued in tone.

Data: Graflex; Plasmat at F.22; 1/10 sec. with K-3 filter on Defender X. F. Special; Adurol Pictol; Print Dassonville Charcoal Black.

■ "Sunkist" by Joe Barton, gains its place because of the interesting play of light on water, but is badly in need of a good trimming. In its present form we would trim an inch off each side and almost two inches from the top, eliminating the shore line altogether, and possibly include a little more foreground. Better yet we would shoot it again from a position considerably more to the right or left so that the horizontal and vertical lines of the wharf would run diagonally in the print.

Data: Leica; 5cm. Hektor at F.9; 1/200 sec. on E. K. S. S. Pan; Glycin-Metol; E. K. Opal B. "Long sunshade on lens during exposure Highlights on water were touched lightly here and there with opaque white to add a bit more sparkle".

■ Dr. Irving B. Ellis has caught the feeling of sunshine in a high-key print that is technically good. We get some suggestion of divided interest that might be reduced somewhat by trimming on the left in to the first full length post, giving a dark frame that helps our eye at least, to stay in where it belongs.

Data: 3¼x4¼" Voigtlander; Skopar at F.8; 1/25 sec.; A. B. C. Pyro; E. K. Old Master.

Important Announcement

It is our earnest desire to make this department something more than just a competition. We want it to be instructive and helpful to all readers whether competitors or not. To this end we propose to expand the scope of this department in two respects, beginning immediately.

First: Print the technical data along with our remarks regarding each award winner. This feature will be most helpful to the beginner in pictorial photography who needs to know "how it is done". A number of the rest of us will no doubt learn a thing or two from such information. We realize that it will be a bother to contributors to remember to put this data on the back of each print, but feel sure that all will decide that the chance to help the other fellow, is well worth the trouble. Obviously complete data

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September Advanced

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SECOND: *"Still Life," F. Y. Sato, A.R.P.S.*

THIRD: *"Stairway," K. Ota*

FOURTH: *"The Swing," H. F. Kells*

FIFTH: *"The Ice Princess," Helene Sanders*

Amateur Medal Print
Fred H. Rothstein

September Amateur

2

3

5

4

SECOND: *"Back Street," Hi. Ziller*

THIRD: *"Mountain Juniper," James W. MacBride*

FOURTH: *"Sunkist," Joe Barton*

FIFTH: *"A Spider in a Web," Dr. Irving B. Ellis*

AMATEUR COMPETITION
(Contributors)
September, 1933

Joe Barton
Heinz Bertelsman
Leon Cantrell
Martha Carpenter
Bernard J. Cassidy
Otto W. Conrath
William J. Cuett
Raymond L. Davis
R. Desme
Van F. Dunlop
Dr. Irving B. Ellis
Walter J. Engel
A. L. Evans
John Filson
John S. Finch
Mortimer Friedman
Mitsutaro Fuku
James A. Galbraith
Edward L. Gockeler
Olaf C. Hanson
C. Harford
Miss T. R. Kent
Elsie M. Keyser
W. G. Knight
Benjamin Kopf
Harry Lott
James W. MacBride
R. Martin
Samuel T. Millar
F. A. Northrup
Edward C. Obrist
W. L. Patton
G. A. Peake
Frank X. Reilly
Fred H. Rothstein
Charles Schwartz
Nellie S. Serier
B. R. Whitaker, Jr.
F. Preston Wilcox
Wm. E. Wing
Hi Ziller

will not always be available. In such cases put down such items as you have, and we will make the best of it. In the advertising pages of this issue we are publishing a statement of the objects, and conduct of this competition, along with a form for the listing of technical data. The use of the form is not required. It is furnished for your convenience. A complete technical description should cover the following points: Size and make of camera; make and focal length of lens; aperture used; light source; exposure; filter; negative material; negative developer; print developer; paper; special treatment. CONTRIBUTORS—PLEASE PUT THIS DATA ON THE BACK OF EACH PRINT.

Second: We see no reason why the discussion on award winning prints should be confined entirely to the remarks of the editor. Artistic matters are highly controversial in nature and we, who are studying to develop a balanced judgment in regard to pictures, need the steadying influence of diverse opinions. The ten prints which are reproduced in this department each month offer a splendid basis for a general discussion of artistic principles. To take full advantage of this we need more than one side of the story.

For these reasons we propose to open this department to communications from readers regarding the prints shown, with the idea of providing an open forum in which all may take part. Thus in the future this department will consist of the ten winning pictures, the editors remarks regarding them, the technical data on each print, and communications from readers.

Letters should be brief, to the point, and conform with the rules of good sportsmanship. We cannot promise to publish each one, as space may prohibit, in which case those of the greatest general interest to the readers will be selected. LET'S HEAR FROM YOU.

A New Camera Craft Service

Through the numerous letters of enquiry we have received it has been brought home to us that there are large numbers of photographic fans, that would like to own prints by the best workers, but are prevented from acquiring them due to the difficulty of getting in touch with the artist. There is a further and possibly larger group that does not realize that these prints may be purchased.

A little thought will make it clear that it is most desirable to bring about a state of mind among photographers generally whereby the value of owning a few outstanding prints will be appreciated.

Students in other media, painting for example, spend a large part of their time studying the works of the masters. Students of photography can also profit by studying the best photographs.

The esthetic pleasure derived from having good pictures about is too obvious to need mention here. However photography has not yet attained the patronage it deserves among collectors of things artistic, and whatever stimulation can be applied to this field will be beneficial.

Pictorial photographers themselves cannot help but be stimulated and inspired to greater effort by the evidence that their work is being appreciated by others.

Camera Craft therefor proposes to do what it can toward popularizing the purchase of good photography. In the advertising pages of this issue we are announcing that the prints of most of the prominent workers in photography may be purchased from this office and that we stand ready to quote prices and sizes on them. Obviously we have not this data on all pictorial photographers, but we have written to a large number explaining this plan and have met with a very enthusiastic response. We will continue to build this list until it is as complete as possible.

It is well to understand that the price of these prints is not increased because of this service. Pictorial photographers are cooperating with us to the extent of sharing expenses so that no service charge is necessary. Photographers who have not received a letter from us and who desire to be included in our list, are invited to communicate with us.

We feel this to be a worth-while cause. A practical means of building up photography as an accepted artistic medium second to none.

EDITORIAL

INTRODUCING OUR NEW EDITOR

Sigismund Blumann has resigned as Editor of *Camera Craft* effective July 31st. Since 1924 we, and the readers of this magazine, have enjoyed his contagious enthusiasm, and his wide technical knowledge of photography. He leaves with our best wishes for success and happiness.

In introducing George Allen Young to you as Editor, we present a young man who has been with *Camera Craft* since 1921. He is a graduate of the University of California, and his modesty, thoroughness, and ability have drawn to him a large circle of friends among amateurs, pictorialists, and cinematographers.

The basic policies of *Camera Craft* will continue unchanged, although our new Editor will be given his head in his endeavors to please you. Mr. Young's long association with our magazine has made him exceptionally well qualified to carry on along the road we have always followed. A road which we fondly believe leads to a greater future for photography, both as a hobby and a profession. I.M.R.

■ It is probably customary for a new editor to make some statement as to what he thinks is required of him in his new job. I can do that in a very few words. An editor must determine what his readers want to know as well as what they need to know, and then get that information into his magazine in the most interesting, accurate and definite manner possible. I shall strive to do just that.

By far the most difficult part of this task is the finding out of just what You want to know. It is my hope that the readers of this magazine will take an increasingly active part in the shaping of its policies and contents. Let me know what you like, what you dislike, what is missing, what changes you think should be made. It is my job to meet your criticisms. By such co-operation we can make *Camera Craft* a living, vital force in the photographic world.

HAPPY ENDING

The caliber of men is tested in the field of contention. That the officers of the International on one hand and Mr. Abel and the O.M.I. on the other have been able to settle their differences in the light of reason, without passion or prejudice, stamps them as worthy of the places of trust which they occupy. *Camera Craft's* whole-hearted congratulations and commendation goes to these men. The Pathway is no more, and Abel's Weekly becomes the official organ of the International. Cross purposes are eliminated and all drive forward for the lasting good of the profession.

CLUB NOTES

Forthcoming Exhibitions

Barcelona Salon. October 1st to 31st. Address Secretario del Salon Internacional de Arte Fotografico, Agrapacion Fotografico de Catalune, Duque de la Victoria, 14, Pral; Barcelona. Closing date September 1st, 1933.

Fourth Irish Salon. October 28th to November 4th, 1933. Address the Honorable Secretary, Irish Salon of Photography, 18 Morehampton Road, Dublin, Ireland. Closing date September 30th, 1933.

Rotherham Photo, Soc., 44th Annual Exhibition. Oct. 18th to Oct. 21st, 1933. Address Mr. E. George Alderman, "Ruardean", Newton St., Rotherham, England. Closing date Oct. 2nd.

Los Angeles, 17th International Salon. Dec. 31, 1933 to Jan. 28, 1934. Address, Camera Pictorialists of Los Angeles, Los Angeles Museum, Exposition Park, Los Angeles, Calif. Entry fee $1.00. Closing date Nov. 1, 1933.

Wilmington Salon, Jan. 8, 1934 to Jan. 28, 1934. Address E. W. Sautter, Sec. Salon Com., P. O. Box 818, Wilmington, Del. Entry fee $1.00, limited to four prints. Closing date Dec. 1, 1933.

Madrid Salon. Address Senor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid, Spain. Entry fee 12 pesastas. Closing date Dec. 5th, 1933.

Antwerp, 7th International Christmas Salon. Dec. 24, 1933 to Jan. 7th, 1934. Send entry form with 5 Belga entry fee to Mr. J. Van Dyck, Sec. Fotografische kring, Iris, Ballaer str., 69 Antwerp, Belgium. Send prints to Mr. Em. Borrenbergen, Dambruggestraat, 265, Antwerp, Belgium. Must be mailed on or before Nov. 15th.

"683 Brockhurst"

The remainder of the above address, which does double duty as a name as well, is Oakland, Calif. This charming little studio and gallery is now under the direction of Miss Mary Jeannette Edwards, and Mr. Willard Van Dyke, two young people with a splendid enthusiasm for photography. Miss Edwards writes: "For a long time we have felt that the Pacific Coast is a particularly fertile field in its photographic activities; that here are many of the finest photographers, and that their work should be shown. "683 Brockhurst" seems to fill the need for a suitable gallery, not only for the showing of exhibits, but for a discussion center as well. We hope that all who are interested will consider it as such."

From July 23rd through Aug. 12th the gallery held an exhibition of the work of Edward Weston, from 1903 to 1933. The prints were arranged chronologically affording an interesting opportunity to follow the evolution of this artist's work. We were struck by the fact that some of Mr. Weston's latest things were not of the close-up type for which he is famous, but might almost be classified as landscapes. Landscapes have been something of a bugaboo to the "new photography" and it will be exciting to see what Mr. Weston can do with this problem.

From Aug. 15th through Aug. 31st there will be a showing of the lithographs of Adolph Dehn. Mr. Dehn's work is noted for his satirical comment on contemporary life, and is said to carry on the grand tradition of Daumier and Hogarth.

On September 1st a group of 25 prints by Ansel Adams will be hung. A resident of San Francisco Mr. Adams is well known for his sympathetic photographs of this city and for his splendid prints of the high Sierras.

For the future one man shows by Willard Van Dyck, Imogen Cunningham, and others are planned. Visiting hours are from 2 to 5 in the afternoon.

American Photographic Society

Progress is slow but steady in the formation of the American Photographic Society. Each step forward, however brings

us that much nearer the desirable goal. Below the announcement of one more step. "It has been suggested that an informal meeting be held on Monday, Sept. 4 (Labor Day) at 10:00 a. m. of such of the Organization Committee members of the American Photographic Society who expect to be or can plan to be attending the Century of Progress Exhibition at that time. The meeting will be held in the Fort Dearborn Camera Club rooms, 111 Pearson St., Mr. Louis F. Bucher, presiding, if possible. An informal discussion of the affairs of the society will take place."

Los Angeles Camera Club Elects

New officers of the Los Angeles Camera Club for the ensuing year are as follows: Pres. George Phillips; Vice-Pres., Owen Schrader; Sec., Lucile Whitman; Treas., R. L. Wakefield. Address Studio 5, 2504 W. 7th St., Los Angeles, Calif.

Brooklyn Institute of Arts and Science

The Department of Photography of the above organization have adopted an entirely new Constitution and By-Laws under which the club is expected to function more easily. The following officers were elected for the ensuing year. Pres., H. Richardson Cremer; Vice-Pres., Joseph Kraysler; Sec., John C. Tredwell; Treas., Henry L. Viens; Print Director, Walter E. Owen.

The Miniature Camera Club of New York

The first August meeting was held on the 2nd of the month. In spite of the intense heat, sixty members gathered to hear a paper on "Filters" given by Mr. Vernon E. Whitman, chairman of the Technical Committee.

Mr. Whitman advised the beginners which filters were most useful for general work and described the conditions under which they should be used. He illustrated his points with a series of prints of the same landscape taken with different filters. It was possible in this way to see precisely the effects one can obtain with filters.

Mr. George W. Tidd then criticized from a pictorial standpoint numerous landscape prints which had been taken by various members. He pointed out in what respects they might be improved upon.

It is the plan of the Pictorial Committee to select the best print of each group criticized, to make a collection of these and exchange them with other Miniature Camera Clubs.

Ansel Adams Gallery

Photography seems to be coming into its own these days, at least in the Bay districts, for we will shortly have a gallery on each side of the Bay devoted largely to photography. "683 Brockhurst" in Oakland we have reported elsewhere in these pages. We now learn that Mr. Ansel Adams will open a Studio and Gallery at 166 Geary St., San Francisco, on September 1st. The opening exhibit will be the photographs of the F:64 Group. Membership of this group includes such eminent photographic names as: Edward Weston, Imogen Cunningham, John Paul Edwards, Willard Van Dyck, Ansel Adams, and several others equally talented. The value of a gallery such as this, where fine photography is constantly on display, can hardly be exaggerated. Mr. Adams is to be complimented in affording San Franciscans such an opportunity.

Full of Pep

Under the new regime of President J. S. Garnett and his supporting officers, the California Camera Club has sprung into furious activity. Writes Secretary Helen Kennerley: "We've tripled the number of entries in monthly competitions, also quality of work. We've recently added 14 new active members. Sponsored an Associated High School Camera Club. Started a school of photography as the best aid to new members, but open to outsiders. By these increased activities we have increased the morale of our members 100% at least. Everybody feels pepped up — everybody feels pictorial."

New Club

The Pictorial Camera Club of San Antonio was organized on June 30, 1933 with ten charter members. The officers elected were as follows: President, George A. Mueller; Vice-Pres., J. T. Duran; Sec.-Treas., P. Cedric Wenger. Address the Sec. at 228 Prima Drive, San Antonio, Texas. The club is anxious to correspond with other societies and would like to be informed regarding any traveling exhibits that are available.

ASSOCIATION NEWS
NATIONAL REGIONAL DISTRICT

We Are Making History

As this is written we are on the brink of tremendous accomplishment. Much has been done. Only the final decisive steps —the nailing down, so to speak, remain. In this brief report we will try to give a bird's-eye view of the situation as it stands.

We assume that the main outlines at least of the Federal NRA are understood. Behind this national act are the legislation of the various states for the same purpose. In California (legislation will undoubtedly be similar in other states) this takes the form of two bills. One merely acknowledges the jurisdiction of the federal act on inter-state commerce conducted in this state, and grants the President the right to use state officers in furthering the purposes of that act. The second in effect, sets up a state NRA for the control of intra-state commerce, which does not, strictly speaking, come under the Federal statute. This means that all private business is covered in one jurisdiction or the other.

The National Code for the industry will be worked out in its final form at the P.I.A. of A. meeting at Winona Lake, Ind., Aug. 21, 22, and 23rd. Since that meeting will take place before this magazine comes off the press admonitions as to what to do about it are rather out of place. However it is hoped that local associations everywhere have studied the tentative code sent out by the International. Have forwarded clear statements of any qualifications or additions to it that seemed desirable, so that your voice might count in the final decisions. It is necessary that 75% coverage of the industry be obtained to make this code acceptable at Washington. If you haven't sent your two dollars, for membership in the International —do so at once.

The National Code must in the nature of things be a statement of broad principles and a means of setting up administrative machinery. Details of the conduct of a business will come under the regional codes. It seems the general practice, that in densely populated communities, separate codes are being formed for Portrait and Commercial photographers. For in such localities the two types of work are carried on by separate establishments. In less densely settled regions the reverse is true and one code will serve for both branches. Thus the Associated Photographers of the Sacramento and San Joaquin Valleys have completed a code covering both catagories. The Associated Photographers of the San Francisco Bay Districts chose to have separate codes. The Commercial code is complete, and the Portrait code virtually so. At present it appears that there will be at least three regional associations in this state. The two mentioned above and one for Southern California.

The next step is securing the approval of the regional code from the state NRA administrator. Administrative machinery for the industry must also be set up. Obviously there is bound to be some confusion at the outset. Take this in good spirit as a very small exaction for the tremendous benefits that will result from this movement as a whole.

If you have not joined both your regional and the International associations, do so at once. It is folly to hesitate. Whether a member or not you are undeniably bound by the decisions of the association. Get in and have some say about how things are to be done.

THE AMATEUR & HIS TROUBLES

The Water Bath in Bromide Printing

I think Mr. Henry W. Bennett was the first to advocate the use of interrupted Water Bath Development in the case of Bromide prints. At least it was his advocacy which first brought it to my knowledge and use, but experience of commercial printing in Germany has shown me that it has been used here by professional printers as a more or less regular routine without any particular consideration of its limitations and possibilities. In the B.J.P. he reverts to this matter and qualifies an unconsidered use in a manner that I think should be generally known. For example he states—"In printing from very harsh negatives some authorities have advocated commencing developments with a weak developer and then applying a stronger solution to those parts which require strengthening after all the details were visible. Another plan adopted consists of developing some parts of the print more than others after commencing with a normal solution.

Each of these methods are open to objection. If uniformity of colour in the finished print is desired development must be either uniform, or, at least, it must be carried beyond a certain stage throughout the print, this stage being the minimum degree of development that will yield a satisfactory colour.

If the prints are to be toned by the Sulphide process, the differences of development of the different parts become a matter of some importance. The actual colour and the richness of the sulphide prints are controlled by the degree of development. If the development of one part of the print is stopped at an early stage and the action is continued for the remained of the print, one part after toning will be a weak poor yellow brown, while the remainder may be a rich strong brown.

The correct method of printing from a negative which requires such treatment is shielding some parts, while other parts are exposed for a longer time so that development may be uniform throughout.

But even when shielding is adopted for obtaining a harmonious print, judgment may be at fault and the densest parts may not have received sufficient additional exposure. Or, alternately, in printing from a negative of moderately strong contrast, it may be found to be just short of a correct exposure. The shadows and the darker details may be sufficiently good while the light tones may be too weak to be satisfactory.

In either of these cases the Water Bath will be found as valuable as in developing negatives. The print is developed in the usual manner, fully, or to the degree considered desirable for producing the colour required for sulphide toning. The developer is then poured off and the print flooded with water. The dish should be covered and allowed to stand without rocking as long as may be required. This may range from two to seven minutes."

(My experience would lead me to think that in the case of Acid Amidol Developer the growth of detail may go on for considerably more than this.)

"Light tones will slowly acquire additional strength while the darker parts will show no appreciable change. Occasional examination will determine the time that the print should remain in the water. When a satisfactory stage is reached the print is simply placed in the fixing bath without further rinsing.

When the print is finished critical examination will fail to detect any difference in colour between the different parts for the reason that the dark tones **were fully developed** before the print was transferred to water. Equally, if sulphide toning is

adopted the print will tone satisfactorily. Whether the print is intended for toning or not use of the water bath will be found an additional power in the hands of the skillful printer."

(The development of the shadows to their full extent before transferring them to the water bath is I believe a new and valuable suggestion. The more common practice being to transfer the print to the water bath as soon as details appear. — H.D.A'P.)

PHOTOGRAPHIC DIGEST

Edited by H. D'Arcy Power, M. D., F. R. P. S.

Chromium Intensification

The British Journal of Photography for April the 7th has an unusually full and useful article on the above subject, from which I subjoin excerpts covering the main points:—

"Two stock solutions are necessary: each will keep indefinitely. They must be mixed only at the time of using. The first is a 5 per cent solution of potassium bichromate—240 grains of potassium bichromate dissolved in 10 ounces of water—and the other, a 10 per cent solution of pure hydrochloric acid (one ounce of the acid added to nine ounces of water). For those who prefer to work to metric measures, the quantities are: 25 gms. of potassium bichromate in 500 c.c.s. of water and 50 c.c.s. of hydrochloric acid with sufficient water added to make the quantity up to 500 c.c.s.

For all ordinary cases in which strengthening is necessary the most satisfactory working solution is prepared by taking one part of the bichromate solution, one part of the acid solution and six to eight parts of water. The negative is immersed in this solution until the image is completely changed to a light fawn brown, similar in appearance to the colour of a bromide print bleached for sulphide toning. Negatives differ considerably, however, in their appearance at this stage. Those on rapid ordinary plates are generally distinctly darker than those taken on the slower brands, while colour-sensitive plates are frequently not only darker than any other kinds but show a strongly-marked tendency to red-brown. The final result of the intensification is the same. Several plates may be bleached in succession in one solution, but if the latter tends to work slowly or irregularly, it should be thrown away and a fresh bath prepared. When the plates are taken from the bichromate solution they are stained to a deep yellow, this yellow staining being most evident in the clear margins and the shadows. The plate must then be washed until all this yellow staining disappears and the margins and the clear shadows are clean and transparent, as white as when the negative was fixed after development. The image should then be a clean fawn brown, or, in some cases, a darker colour, but still clean and free from any yellow staining.

The negative is now re-developed: any non-staining developer may be used, but amidol is preferable, a strongly alkaline solution is not desirable. With some plates, metol-hydroquinone may be used without hesitation, the results being indistinguishable from those given by amidol. The time of development should be about the same as for developing an average landscape negative, or preferably, a little longer. ***Full development** is essential. Washing the plate for a few minutes to free it from the developing solution completes the process.

A negative intensified by this process should be indistinguishable from one which has simply been developed. It should be a good neutral black colour, inclining rather to brown-black, and clean and clear, without the slightest trace of stain-

ing. The clear margins should not show any appreciable veiling.

The degree of strengthening may be modified by varying the proportions of the two solutions when preparing the intensifier. The relative quantities given above, equal parts of each, will be found the most generally useful for ordinary work. The printing value and contrast are nearly doubled, or, to give more exact figures, multiplied by 1.7. If four parts of the bichromate solution are mixed with one of the acid solution, the printing value is multiplied by 2: but in this solution some plates bleach very slowly. If one part of the bichromate solution is mixed with three of the acid solution, the increase in the printing value is only 1.4. When this proportion is used for obtaining a slight intensification the plates bleach very quickly. The larger the proportion of bichromate the darker will be the plate after bleaching, before re-development.

If the plate, when intensified, is not sufficiently strong, the operation may be repeated and the plate intensified a second or even a third time. The increase in strength is, however, distinctly less as the result of the second intensification, and very slight strengthening results from the third. It is desirable to wash and dry the plate between each intensification, and it may be considered that intensifying twice is the limit of practical usefulness.

*This is open to question—there are workers who stop the intensification at a desired point by immersing the negative in Hypo.—H.D.A'P.

NOTES AND COMMENTS

Holliston Binding Fabrics

Those who are using binding fabrics either in the shape of photo cloths or for the many other purposes to which these fabrics may be put are advised to apply to the Holliston Mills Inc., Norwood, Mass., for one of the very convenient new cabinet sample sets which this firm has just completed. The cabinet is of heavy metal, finished in dull ebony with a hinged cover, and of a size that will fit easily into a desk drawer. The complete line is shown in 9 "fan-form" booklets. A new simplified numbering system differentiates qualities and colors with a minimum of confusion. A new price list is also included, and the company requests that all old sample books be either returned or destroyed to avoid confusion.

Vernon Long

Miniature camera users who desire the best in developing, printing and enlarging with small negatives, will do well to communicate with Vernon Long, 944 Regal Road, Berkeley, Calif., who specializes in this work exclusively. Mr. Long has many years of experience in this work, and uses the best of precision equipment. Easy mailing aids will be furnished on request.

Handy Ring

One more convenience for Leica users is the "Handy Ring". This is designed to slip into the range finder clip on your Leica camera, and fastens to a strap so that the camera may be hung around the neck, allowing free use of the hands. Small cameras such as the Leica are much more likely to be dropped than larger ones, and a device such as this is a worthwhile protection against damage. See your dealer or write to Northeast Products Co., Tewksbury, Mass.

U. C. Extension Courses

The University of California Extension Division courses in Photography under the direction of Mr. P. Douglas Anderson, open their fall semester in September. The number of students from these courses which have won awards in our **Camera Craft** competitions gives us reason to know that they perform their function admirably. The courses consist of ten lectures at

weekly intervals, and with the exception of the course in Darkroom Technique, several Sunday Field Days are also included. Courses to be given at 540 Powell St., San Francisco, are as follows:

Sept. 11th (Monday) Photography 803A for beginners 7-8:30 P. M.

Sept. 12th (Tuesday) Darkroom Technique, 7-9 P. M.

Sept. 14th (Thursday) Photography 803B advanced, 7-8:30 P. M.

Sept. 14th (Thursday) Photography 803A at 10:30 A. M.

Courses to be given at 1730 Franklin St., Oakland, Calif.

Sept. 13th (Wednesday) 803A for beginners, 7-8:30 P. M.

Sept. 15th (Friday) 803B advanced, 7-8:30 P. M.

National Photographic Dealers Association

On August 9th in New York, a National Photographic Dealers Association was formed. A Constitution and By-Laws was drawn up and a Code for the Photographic Dealers Industry was approved and will be immediately submitted to the NRA. An original membership of over 100 was obtained and it is expected that this will rapidly grow to 1000 or more. Address of the association is 57 E. 9th St., New York, N. Y. and all dealers who are not members are requested to communicate immediately. Officers elected are as follows:

President—Percy Y. Howe, George Murphy, Inc., 57 E. 9th St., New York, N. Y.

Treasurer — Joseph Dombroff, Willoughby's, 110 W. 32nd St., New York, N. Y.

Secretary — Henry Herbert, Herbert & Huesgen, 18 E. 42nd St., New York, N.Y.

Autogrip Photo Mounts

This a new type of mount with the unique feature of requiring no glue, and no moistening to obtain adhesion. The picture is simply laid in place and the mount firmly pressed over it. That's all there is to it. The mounts are of the folding variety in which the face of the mount covers the print so that there is no need of trimming. Available in all sizes from Leica up to 8″x10″. For full information write Willoughby's Inc., 110 W. 32nd St., New York, N. Y.

Trix Exposure Meter

The old and reliable firm of C. P. Goerz American Optical Co. announce their new Trix Exposure meter which operates on an entirely new principle. The meter has a self-contained light-source which consists of a disc coated with a fluorescent substance, and is said to be highly automatic in its action. For further information write to C. P. Goerz American Optical Co., 317 E. 34th St., New York, N. Y.

16mm Sound

For owners of FILMO 70 type cameras who wish to experiment with their own 16 mm. sound recording equipment, Bell & Howell Company will install synchronous motors on such cameras. If the camera is not already equipped with a hand crank, that must be installed. A flexible cable to connect the hand crank shaft to the motor to eliminate vibration is also available.

New Central Printer

Write to the Central Camera Co., 230 So. Wabash Ave., Chicago, Ill., for information on the New Central Printer. This instrument is priced very low, handles negatives from 1⅛″x1¼″ up to 5″x7″. A fine automatic masking device allows for instant adjustment to any negative size.

Margaret Mary Holmeister

In behalf of their many friends we extend the deepest sympathy to Mr. A. S. Hofmeister and his four children, Ruth, Gregory, Paul and Carroll, over the loss of their beloved wife and mother Margaret Mary Hofmeister on July 30th. Mrs. Hofmeister's warm friendliness has endeared her to the hearts of all who knew her. As she is laid to rest we regret the passing of a good wife, — a loving and understanding mother.

Death of Albert Flesch

The many friends of Albert Flesch will be saddened at the news of his passing. Death came very suddenly on the morning of June 25th. Mr. Flesch has been president of the Central Camera Company of Chicago, Ill., for many years. He is survived by his wife, two daughters, and two sons.

Bell & Howell Elects Fred M. Hall To Vice-Presidency

Bell & Howell Company, Chicago, motion picture equipment manufacturers, announce the election of Fred M. Hall as Vice President, in charge of their eastern offices, with headquarters in New York City.

Mr. Hall has been with the Bell & Howell Company five years, first as traveling sales representative and then as manager of the company's New York offices.

Before joining the Bell & Howell Company, he was district manager for the Franklin Automobile Company and Regional Supervisor, Group Insurance Division, for the Metropolitan Life Insurance Company.

The Eho

It looks like a toy, it is no larger than a toy. It is a real camera, the smallest box camera made with everything about it genuine. For youngsters it is ideal and for adults fully adequate. Write Burleigh Brooks, 127 West 42nd Street, New York, for his free trial offer.

Vest Pocket Rollfilm Reflex

The Ihagee firm of Dresden who produced so many outstanding novelties in cameras and whose Weeny-Ultrix V. P. is so universally popular have now given us the "Exacta" which is more than startling in its size and what it offers in points. The overall dimensions are 6 by 3 by 2¾ inches. And believe it or not, it is a real Reflex. The lens is of the mount focus type eliminating bellows. There is a secondary mirror so that focusing may be done at eye level, but we have not the space to enumerate the many features which will make the "Exacta" appeal to you. Write to Herbert and Huesgen, the American agents, 18 East 42nd Street, New York, for printed matter.

Movie Makers

A new catalogue showing a wide variety of Cameras, Projectors, and other motion picture equipment, along with a great array of bargains has just been issued by the firm of Willoughby's Inc., 110 W. 32nd St., New York, N. Y. Write for your copy today.

New Movie Lab.

The Agfa Ansco Corporation announce the completion of their new modern film storage warehouse, and new laboratory for processing 16mm. reversal film at 1145 So. Olive St., Los Angeles, Calif. This plant to be under the management of Mr. E. M. St. Claire who for the past five years has been in charge of Agfa Ansco activities in this locality.

A technical and research department has also been set up at 1426½ Beachwood Drive, Hollywood, under the personal supervision of Dr. Ing. Herbert Meyer. All of which means better service to the amateur and professional movie maker, and a splendid confidence in the future of motion picture photography.

Pan-Ortho Filters

The Pan-Ortho Universal Green filters are primarily designed to correct the red intensity of the new panchromatic emulsions, but are so constructed that they provide correction even down into the blue-violet. For this reason they may be used with orthochromatic emulsions as well as with pan. Write to C. P. Goerz American Optical Co., 317 E. 34th St., for full information.

New Quarters

William Horace Smith announces the removal of the Pacific School of Photography to new and more spacious quarters at 1617 California St., San Francisco. At which place he will continue to conduct the affairs of the school as well as do studio portraiture and other photographic work. Visitors are welcome to inspect the new studio.

German Photographs

It may be of interest to our readers to know that a selection of German Amateur photographs are now on exhibition in Scheun & Company's galleries at 6612 Sheridan Road, Chicago, Ill. The show will be hanging until Oct. 31, 1933 and admission is free. These prints have been shown in most of the larger cities of Europe, and the collection is said to present an interesting cross-section of German amateur photography.

Selling Points ✦ Points To Sell

By John P. Lyons

A reader has asked me to clarify the rules and workings of the Copyright Law. Copyright costs $1.00 per photo and if a certificate is desired, an additional $1.00 is charged. Proper forms for making application may be obtained by writing the Copyright Office, Washington, D. C. The original copyright issues for 28 years, after which it may be renewed for an additional 28 years. If you desire to obtain the protection of copyright, you need not wait until same has been obtained before releasing your picture. Simply stamp, print or otherwise mark each photograph with the approved notice of copyright. This may be a letter "C" in a circle, or the words "Copyrighted" followed by the fear of copyright and the name of person to whom copyright has been issued or assigned. Never give away or dispose of copies of the subjects without this copyright notice appearing thereon. Copyright application may be made at a later date and it is necessary actual certificate of copyright be in hand before releasing pictures. Any and every subject made direct can be copyrighted. However, you cannot obtain rights on copying some photograph that has been taken by another. Prominent persons such as politicians, theatrical and moving picture stars, criminals may be said to have surrendered the exclusive use of his or her likeness to the public and such photos can be copyrighted. However, where an individual employs and pays for photographs, such photographs belong to the individual and additional copies for use other than filling customers order may not be circulated without first obtaining release or permission of the individual. After such release, the photographs may be copyrighted. Views of scenery, poses commonly associated with some subjects, may be copyrighted even though other photographers have previously copyrighted similar exposures.

Unless the subject is a very unusual one, I do not recommend the copyrighting of pictures to be offered for editorial use. Editors prefer to obtain copyright in their own name, which insures the exclusive use of such photos. Quite frequently, the editor will later release further rights to use the picture to the photographer. Syndicates will copyright purchased pictures in their own name, or insist that holder of copyright release to them.

Mr. H. Clements, Vice-President in charge of Advertising, The Three Minute Cereals Co., Cedar Rapids, Iowa, announces the publication of a new house-organ for which he desires front cover pictures. He writes: "In general, I want photographs dealing with the retail grocery industry. The ideal type would be one showing a person or persons in a grocery store with a semblance of a plot to the picture portrayed My second choice, is a picture of an inanimate object in or about a retail store taken from a bizarre angle with modernistic touch. Pictures must be 3½ inches wide and 6½ inches high. If you have anything, or care to pose anything for Mr. Clements, I am sure satisfactory price can be arranged.

And here's another confidential tip. Mr. Young the new editor of **Camera Craft** has whispered in my ear, that he is out to make the magazine even more interesting than it has been in the past, if that is possible. And he is anxious to see good material on photographic subjects, averaging in length around 2000 words, with suitable illustrations. Good instructive articles for the beginner and fairly advanced amateur in pictorial photography, or good articles for the user of miniature cameras, etc., should appeal to Mr. Young. He tells me he will pay quite acceptable rates for such material. I know we all want to help him make **Camera Craft** the best in its field, so if you have anything that might interest, send it along to him.

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CAMERA CRAFT

"Winter in Yosemite Valley" Ansel Ad

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In This Issue

OUTDOOR PORTRAITURE · P. Douglas Anderson, A.R.P.S

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Kathleen Dougan

Outdoor Portraiture

P. Douglas Anderson, A. R. P. S.

Good portraits have been and are being made outdoors as is witnessed by numerous examples dating from the earliest days of photography up to the present time. The movies furnish many striking examples of this type of work.

Many a time when going through a portfolio of photographs, I have seen portraits that were made out-of-doors. The maker would often say in an apologetic tone, "Oh, I made that one outside." In other words, the very fact that it was made under such conditions seemed to be sufficient reason for its not being up to par.

Outdoor portraiture to the writer, at any rate, is one of the most fascinating branches of photography. Problems arise and must be overcome. But the solution of these difficulties provides the thrill that makes picture-making worthwhile.

The effects obtainable are without limit. The lighting scheme will change with each hour of the day. The angle of the sun in relation to the subject, the camera angle, and the background will all have their influence on the final result. Making an outdoor portrait isn't quite as simple as taking a person outdoors, placing him in position, and tripping the shutter. Such a method of working becomes mere snapshooting. There are several things we have to consider before taking our picture.

But wait, first thing we know we will be taking pictures and never a word will be said about cameras, films, filters, backgrounds, etc., so let us stop right now and have a chat about them.

Backgrounds

In selecting a background we must remember to concentrate interest on our subject, so with that in mind our backgrounds should be as simple and unobtrusive as possible.

Posing the subject against the sky doesn't necessarily mean pointing the camera up at the subject to miss the landscape, as we find that working on a hilltop or a roof garden enables one to keep the camera level if so desired.

A hillside often provides an even-toned background, but in selecting this type of background we must be sure that the horizon

Fig. 1

Fig. 2

K1½ filter; 8¾" Verito, at F:5.6; E. K. Portrait Pan.; 1/10 sec.

line comes above the top of the subject's head.

A tree trunk large enough to form a complete background has been used with good results. Bushes, preferably in shade, are also very effective. At times I have made use of a stucco finished wall for a neutral high key background, and by working the subject close to such a background, have obtained some interesting shadow effects.

Garden scenes with the subject among the flowers also makes for an attractive setting.

By all means avoid spotty backgrounds and backgrounds that contain vertical lines which may appear to grow out of the subject's head.

Film

Nearly everyone has a decided preference for one type of film or another, but I prefer films that are of a highly orthochromatic or panchromatic type. I find them very desirable, in conjunction with the proper filter, in photographing people. They do not portray face blemishes, such as, freckles, etc., as dark areas as would be the case with color blind or ordinary film. Thus, a great deal of retouching is eliminated. They also portray auburn and red hair in their proper tone.

Fig. 3

K1½ filter; 8¾" Verito, at F:5.6; E. K. Portrait Pan.; 1/10 sec.

Fig. 4

No filter; 10" Carl Zeiss, at F:11; Agfa Ansco S. S. Plenachrome; 1/5 sec.

Filters

I usually use the K1 or K2 filters for outdoor portraits. The final selection as to which one to use is determined by several factors.

First, we have the facial color of the subject. If the face is a ruddy hue or tanned by the sun, or should there be freckles and red or golden colored hair, I will select the K2 filter in conjunction with the Portrait Panchromatic Film. The use of this combination will eliminate to a large extent the need for retouching the negative. Again, the eyes may be blue and this color photographed on an ordinary film will be rendered too light in tone and as a result the eyes will show up in the print almost as a white tint. Again the subject may be pale in tone with little color, and if the strongly correcting filter (K2) is used, what little color there is will be absorbed and the face will be rendered too white. With these conditions existing no filter, or the K1 at most, with Portrait Panchromatic Film would be the selection. Or, if you wish, orthochromatic film and the K1 filter. The color of the subject's dress is another matter for consideration. However, with me the face, hair, and other features come first and I lean towards as near a correct rendering of them as possible.

As I use back, and partial back lighting a great deal, I can generally use the Portrait Panchromatic Film and K2 filter combination. The use of back lighting keeps the face in a low tone and

thereby permits the use of a fully correcting filter without danger of the face values registering too light.

Another thing that this combination accomplishes, is a shortening of the spread between the highlights and the shadows, thereby giving a negative within the scale of the printing paper. Quite a number of workers claim that the use of panchromatic film and filters gives over-correction. For example, the blues may be too dark and the red and other tones akin to that end of the spectrum too light. This can be due to over-correction with certain types of subjects. However, it is most commonly due to either under-exposure or incorrect printing of the negative. By incorrect printing I mean selecting a paper of too high or too low contrast with reference to the scale of the negative.

If a reader of this article prefers to use one film and filter combination only, I would suggest as a happy medium either panchromatic film and a K1 filter or the orthochromatic film and a K2 filter. I would not claim that the foregoing is the ideal method; however, it has its advantages especially where the worker has not had the necessary experience to judge just what he should use.

Reflectors

Although we associate reflectors with studio portraiture, nevertheless they are an invaluable accessory for outdoor work not only in portraiture but also in photographing flowers and miniature subjects.

There are two types; hard and soft. The hard can be used for additional back lighting effects whereas the soft is more desirable when reflecting light directly on to a subject's face from a frontal position. A hard reflector is generally of a silver sheen, whereas the soft is of a gold sheen. The size should be approximately 2′ 0″ square, made from heavy cardboard cut through the middle with the joint covered with a strip of cloth to form a hinge to permit of its being folded in the center when not in use. The reflecting surface can be covered with gold or silver paint or aluminum leaf, although I have found the use of silver and gold colored paper very effective and quite inexpensive.

Cameras and Lenses

What camera and lens shall I use? This is a vital question and one that is hard to answer. There is no one camera and lens that will do everything and do it equally well. However, portraiture is the subject of this article and I will recommend with that point in view.

A camera with generous bellows extension of either the view or reflecting type should be used as it will permit the fitting of lenses of fairly long focal length and still enable the photographer to work

Fig. 5

K2 Filter; 9½" Goerz Dagor, at F:11; E.K. Film Pack; 1 sec.

Fig. 6

K2 Filter; 10" Zeiss Tessar, at F:8; S. S. Plenachrome; 1/5 sec.

as close as is necessary to the subject. The focal length of the lens should be at least equivalent to the dimensions of one side plus one end of the film used. For example, a nine inch lens would be right for a four by five film.

What type of lens shall I use? This is another vital point. My personal choice is for a lens of the anastigmat type. In fact this is the only kind that I have used for some time. If I want diffusion in the prints it is obtained during projection. Some will say that a diffused print from a sharp negative and a sharp print from a negative made with a diffused or soft focus lens are not the same. This is correct, but if I have a negative that is not diffused I can make any style print I desire from sharp to fuzzygraph and this is not possible with the diffused negative. By making negatives with a sharp focus lens one can conceal by subsequent diffusion of the print, any retouching that may have been necessary on the negative. Retouching of a diffused negative is more difficult to conceal because, as a general rule, there is no opportunity for diffusion when printing.

Some may say, "I haven't an outfit such as you mention. I only have a six inch lens on my 3¼"x4¼" camera, and I should have a 7½" lens at least." That is right, but there is a remedy. Remember, if you fill only a 2½"x3½" portion of your 3¼"x4¼" ground glass with the proper composition, you will have the same perspective as that obtained with a 7½" lens covering the entire film.

My own choice for portraiture of this kind is a Graflex or other reflecting type of camera, size 3¼″x4¼″ or 4″x5″, fitted with an anastigmat lens. With such a camera one can keep any subject framed properly and in focus, up to the instant of exposure. Incidentally it is well to use a tripod. When working into the light, a combination sunshade and filter holder will prove invaluable. The use of the sunshade is especially recommended as it prevents any stray light from striking the lens thereby giving a more brilliant negative.

Exposure

To obtain true tone rendering of the subjects make up, the exposure should be as correct as possible. In determining this important factor a reliable exposure meter should be used. There are several very fine instruments on the market at present from among which one should be able to select the type that suits him best. In calculating the exposure it is well to remember that to obtain a well balanced negative, one must expose for the deepest shadows in which detail is desired. Another point that is worthy of attention is that when working close to the subject the lens is racked out some distance beyond the infinity point. This changes the value of the diaphragm markings on the lens and it is necessary to increase the exposure for the particular lens stop that is being used. The easiest way to find this increased exposure is to divide the bellows extension by the focal length of the lens and square the result. The answer will give the number of times to increase exposure over the exposure meter reading. For example, if the bellows extension is exactly double the focal length of the lens, the exposure is increased four times.

Light Direction

Most any light angle that gives the effect one has in mind is desirable. There is only one light angle that must be guarded against and that is an extreme frontal light with the sun shining directly into the subject's face. This promotes squint or a closing of the eyes, and no one can be comfortable under such conditions. It is not desirable to attempt outdoor portraiture when the sun is directly over head. A lower angle of light such as exists in the morning and evening is easier to handle and gives more pleasing effects. As the illustrations will show, I have a decided preference for working for back lighting effects, and these are difficult to obtain with the sun too high.

The illustrations throughout this article are produced from negatives made under various conditions and on different types of sensitive material. It is not possible in one article to cover the entire field of outdoor portraiture and any how I must have an excuse for

Fig. 7

No filter; 10" Waterbury, at F:7; E. K. Portrait Pan.; 1/20 sec.

Fig. 8

No filter; 10" Zeiss Tessar, at F:5.6; E. K. Portrait Pan.; 1/20 sec.

troubling you at a future date. And now for the illustrations.

In figures 1 and 2 a large tree trunk formed the background, the subject being placed several feet in front of it so that it was rendered diffused or out of focus. The position was selected to obtain partial back lighting. In figure 2 neither the camera nor subject's position was changed excepting insofar as the subject turned his head and looked right or camera left, thereby obtaining a slightly different lighting effect.

The negatives were made on E.K. Portrait Panchromatic Film and a K1½ filter was used.

In Figure 3 the tree was once again selected for the background. The position of the subject in relation to the direction of the sun was such as to obtain just a slight highlighting down the cheek to relieve the face from flatness. The negative was made on E.K. Portrait Panchromatic Film. A K1½ filter was used.

In Figure 4 a bush approximately ten or twelve feet back of the subject formed the background. Straight back lighting effect with a soft reflector used camera right to illuminate the subject's face. The negative was made on Agfa Ansco S. S. Plenachrome Film. No filter.

A hillside was utilized for the background in Figure 5. The lighting is the more conventional 45° front lighting in this case. The negative was made on Kodak Film Pack with a K2 filter.

Again a hillside formed the background for Figure 6. Here our subject had a rather strong profile and line lighting was used to

Fig. 9

K1 filter; 10" Zeiss Tessar, at F:8; E. K. Portrait Pan.; 1/10 sec.

Fig. 10

K1 filter; 10" Zeiss Tessar, at F:8; E. K. Portrait Pan.; 1/15 sec.

bring out this feature. This negative was made on Agfa Ansco S. S. Plenachrome film with a K2 filter.

In figure 7 the light source was from the side and the figure was placed in a position to obtain a few touches of light on the face. A reflector was used camera right for illumination of the subject's face. The negative was made with E.K. Portrait Panchromatic film.

In Figure 8 a slight departure was made from the other illustrations, a background from the studio having been moved into the yard and placed against the wall of the house. The light source was diffused with a gauze screen and a reflector was used camera left and well in front of subject to balance light. No filter, the negative again made on Portrait Panchromatic film.

In Figures 9 and 10 the set-up in both cases was identical. However, they were made to show just what could be done with and without a reflector. Figure 9 was shot straight, whereas in Figure 10 a reflector was used camera right to illuminate and blend the lighting and also put catch lights in the eyes.

To obtain best results possible, it does not pay to select several types of sensitive material and use them promiscuously. It is far better to adhere to one film, one method of developing, and one variety of paper. Learn their characteristics and above all learn how to develop a negative to fit the particular paper you use for making your prints.

Touching Up the Print

G. H. S. Harding

One great disadvantage which the photographic artist has to work under, but which does not trouble the painter, is the fact that the scenes one finds in nature seldom compose satisfactorily. This does not trouble the painter, who simply leaves out or adds what he desires to complete his composition, but the photographer has to take what is there and do the best he can with it. By choosing the right time of day and sometimes even the right time of year, he can often get the shadows or highlights just right to do the trick; but more often than not there is still some disturbing highlight or shadow in the wrong place to mar an otherwise good subject.

For this reason a good many of the outstanding workers, who have made a reputation for themselves in the big Salons, have been forced to adopt one or the other of the so-called control processes such as Bromoil, Gum, etc. After trying these methods with varying success, I adopted a simple plan of working up ordinary Bromide Enlargements.

This method is not new but it is not used as generally as it might be for the improvement of the work that is often hung on the walls of exhibitions.

The process is really very simple and easy to work and only needs a small amount of practice to get perfect results.

The idea is to dab on lithographic ink to eliminate or tone down objectionable highlights, to build up shadows, or to work in dark parts where needed. This will in no way change the photographic drawing of your picture, but so doing strengthens or causes to stand out the principal object that appealed to you when you saw it in nature.

Of course the worker needs sufficient knowledge of art principles to enable him to know just how his picture should look. He should not make the common mistake of doing too much to it, thus making it look too artificial. It is always best to get the original negative as nearly perfect as possible by choosing the right time to make the exposure than to depend on after manipulation; and is, in the long run, easier.

Now, as to my method of accomplishing modifications on the print. We will assume you have made a good rich enlargement,

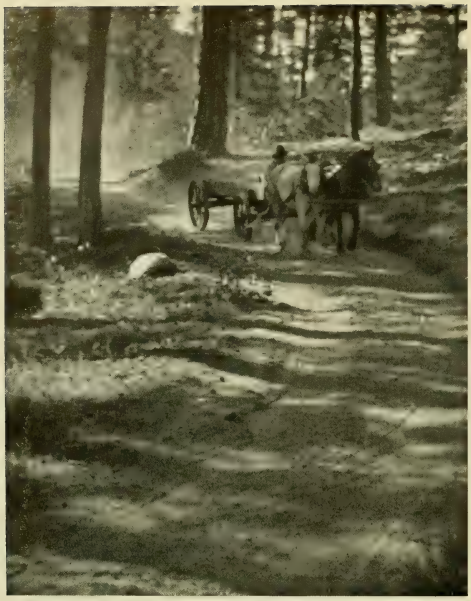


Fig. 1
Straight print, unretouched. Note the numerous distracting highlights, which tend to scatter the interest.

preferably on cream tinted paper with a slight sheen surface, such as Vitava W. or any other kind with similar surface. Get a bottle of Eastman's Waxing Solution and add one-quarter more turpentine; lay print on a large sheet of cardboard and with a small wad of cotton rub a few drops of waxing solution over print as evenly as possible. Take a large wad of absorbent cotton and rub over print until surface is nearly dry, leaving just a slight sheen. Next obtain some rather hard lithographic ink, No. S592 Black made by G. Morrill & Co. of San Francisco, I find best. Take a piece the size of a small pea and spread out thinly on a piece of glass with a knife blade. Next you need a small Bromoil brush about $\frac{3}{8}$ or $\frac{1}{2}$ inch, the kind made of bristles by the Drem Co. are very good for this, and cost less than the Fitch hair ones. Now take your brush and gently place down on ink, then dab well on clean part of glass to evenly spread ink on bristles before applying ink to the print with a gentle tapping movement of the brush. The idea is to put ink on sparingly with many dabs rather than one or two heavy dabs. If the ink looks uneven take a small tight wad of cotton and rub the spot worked on, this will even it out, then re-brush.

To work up your print, dab on ink until you get tone wanted, rub with cotton and dab on more until just right; then clean your

Fig. 2
Print after working up. Note the greatly increased concentration of interest. The eye does not wander.

brush of surplus ink by stroking on clean paper, and very lightly go over your work with a gentle dabbing motion. This smooths the ink out and into grain of paper until it matches rest of print.

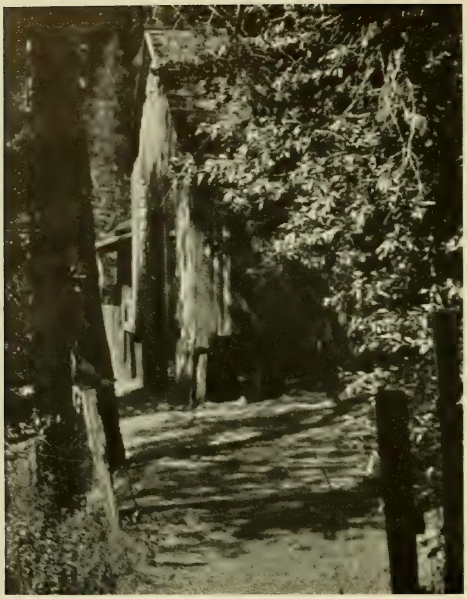
For small spots use a good spotting brush, dip tip into ink then wipe off as much as possible by drawing brush through a fold of cotton. It should take quite a few dabs or touches to show any color on print, but by patiently working up, you can match any tone on your print.

Never mix white with your black ink, to make a lighter tone. It will show. It is better to get your tone by a faint trace of color from an almost dry brush. I have matched white spots on a very light background until you could not detect where they had been.

Don't get nervous about spoiling your print. If you don't like the results just clean off with some of the waxing solution and a wad of cotton, and when dry start afresh. This can be done as often as you wish.

Quite large spots I prefer to work out with No. 2 or No. 3 spotting brush, especially if surrounding color is light tone, since you do not overlap this way.

The illustrations speak for themselves, but I will just draw attention to a few features in No. 1. You will notice in the left hand



Unretouched. The large mass of highlighted foliage and the posts in the foreground are much too prominent.

lower quarter of print, two large light spots also a white rock; also in the upper right quarter there is a very spotty effect. By comparison with the other print, No. 2, you will notice how the curving trail stands out, leading up to the horses and wagon, and on to the sunlit cloud of dust. The rest of the picture has its place, but needs to be slightly subdued to give principality to the main object of your picture.

My theory is that if there is anything in your print that you would not have put in if you had drawn or painted it, then take it out as non-essential.

Sometimes you have some small object in your negative that you want out, so use some of the waxing solution on your negative—it dries quickly and makes a fine base for pencil work. Touch out what you don't want, to the best of your ability, and if the result shows lighter in your print, just work up with ink and a spotting brush until it matches surrounding tones.

Often when you take a portrait out of doors you cannot avoid a spotty background. This is another use of this process by which you can get an almost studio effect from your snap-shots.

Your small contact snap-shots can almost always be improved in this way, if printed on anything except glossy paper.

Working up eliminates distracting detail and allows the eye to progress into the picture.

If you have a large area to cover such as a mass of spotty foliage that just needs toning down, you can use a wad of tightly folded cotton in place of your brush to put on ink, but finish up with brush anyway to get into grain of paper.

One more hint to improve one's work. For enlargements I prefer a rather weak developer so as to get a slight tone in the highlights, also to avoid too dense shadows. This takes longer developing and when prints are dry they are quite apt to show evidence of surface fog. I always re-soak prints and then with a weak solution of Farmer's reducer, quickly swab over the print which has been laid on a sheet of glass or the bottom of a tray. Then stick it under the faucet to wash off. Keeping this up until print looks snappy and rich as it will if printed dark enough in the first place. When washed and dry give a coat of waxing solution. This adds to the rich appearance, and gives a brilliance not unlike a wet print.

Finally wash your brushes with soap and water or the ink will harden and ruin your brush, then slip on sheath and hang up to dry. Solvents such as gasoline, etc., dry hairs too much and make them brittle.

In Search of the Perfect Camera

Louis J. Stellman

A truly perfect camera may never be developed for the simple reason that Yesterday's achievements cannot keep pace with Today's desires or Tomorrow's dreams. But the modern miniature camera approaches so close to perfection that it surpasses even the wildest hopes of a past generation. Very few of the young people who take it for granted and blithely accomplish the photographic "impossibilities" of a decade ago have any conception of the obstacles that up-to-date miniatures have overcome.

To the newspaper photographers who used to lug around reflexes the size of a week-end bag, only fatter, and the amateurs who hailed with joy the first slow, cumbersome folding Kodak, this Miniature of 1933 represents refinements not even dreamed of in their day.

Even at the beginning of the depression—only a few years ago, though it seems like a century—we had nothing comparable to the minute but highly effective precision instruments which slip into pockets and hand-bags without making a noticeable bulge; which make successful snapshots by the light of a 100-watt electric lamp if necessary; or on city streets at night; or in courtrooms, hotel lobbies, theatres—anywhere and everywhere. Nor did we have the accessories that make today's photographic marvels possible and which the miniature brought in its train: supersensitive panchromatic roll-film for instance; photo-flood lamps and fine-grain developer.

It is astonishing as well as heartening that these were perfected during the economic and industrial zero hours of the world. And it is interesting to discover that miniature cameras did not originate wholly in the experimental laboratories of German technicians, as is widely supposed. America in general and San Francisco in particular had a hand in the game.

In the dim, remote past I recall advertisements of "detective cameras" whose lenses simulated necktie pins and whose negatives were exposed — "time exposed" of course — by means of a long rubber tube and bulb hidden under the operator's vest. I never actually beheld one of these extraordinary contrivances which were the variant of a similar device that squirted water in your eye. But I remember the Expo Watch camera, about the size of a large

Dulce Duncan

pocket time-piece; and the Expo Police camera, no bigger than a pack of cigarettes. My Expo had a focal plane shutter and several "stops," the largest of which I reamed out with a file to obtain greater speed and was able to use with fair success for snaps in light shade. These were American-made. After them came the Ensignette, an extraordinarily compact folding instrument of English manufacture. All of them had single lenses with a maximum speed of about f. 11. They were practically useless for anything but sunlit subjects and admitted of little enlargement. There was no popular interest or faith in cameras smaller than 4x5. They were considered either tricks or toys.

But speed shutters such as the focal plane and "Compound" were in the market and cinema needs inspired the development of faster lenses. Bausch and Lomb developed a 3-inch movie objective with a speed of f. 3.5. Against the advice of my friends, I bought one and mounted it on a OO-Kodak ($1\frac{5}{8}$x$2\frac{1}{2}$). This was a model discontinued by Eastman as too small to be practical. It had a "lazy-tong" fixed focus arrangement much too long for my lens and at that time there were no focusing mounts. So I made a retarding device which fitted nicks filed in the metal tongs and permitted haphazard focusing at 10, 25 and 100 feet.

Louis J. Stellman

To the best of my knowledge and belief this was for years the fastest-working camera in town and from my tiny negatives, developed with pyro—the original and still one of the best "fine grain" developers—I frequently made enlargements 11x14 and bigger. But my principal purpose was to accumulate material for a book and a lecture on Chinatown. So I wandered hither and yon with my little box which was too small to excite suspicion among the Chinese—then very camera-shy.

One day I smuggled it into a Chinese theatre and, resting it on the gallery rail, waited a propitious moment and chanced an automatic second of exposure. The result shows little movement with fair detail and illumination, considering that it was in the days of carbon-filament lamps—before even Mazdas were in general use.

Another lucky shot was in the Hang Far Low restaurant. Setting my camera on a table I chanced a fifth of a second exposure of a Chinese waiter pouring hot water into a tea bowl. He was talking at the time but the print shows little movement.

So, perhaps I did my bit of pioneering toward the miniature camera. But another who went much farther than I, though he started a little later, is Charles W. Duncan, a well known San Francisco artist.

Mr. Duncan dates his experiments back to the appearance of the first vest pocket Kodaks. He bought two of these instruments and fastened them together, one on top of the other. In the upper one he installed a ground glass and reflecting mirror back of a perpetually-open lens, thereby anticipating by many years cameras of the Rolleiflex type. The lower half of his Siamese twin arrange-

ment was loaded with film and operated in the ordinary manner. When Duncan had composed his image on the ground-glass of the topmost Kodak he snapped the shutter on the bottom-side one. And, Presto! the picture was in the bag. The two lenses, of course, were not matched but the latitude of a small aperature about f.11 absorbed any discrepancy of focal length. Duncan used this instrument for outdoor snaps and indoor time exposures. Slow and awkward, it was but the rudimentary demonstration of a prophetic idea. When the Memo-camera arrived, permitting the use of 35 mm. film, Duncan was among the first to vision its possibilities.

He discovered that Eastman was manufacturing a supersensitive panchromatic film especially for the Hollywood studios and that Dallmeyer had perfected an f.1.9 lens of 2" equivalent focus, approximately equal to that of the Memo objective. So he fitted this lens to a Memo camera, adding, as well, a tiny reflecting mirror of the Graflex type which moved up and down. When down it reflected an image on a horizontal ground glass at the same time protecting the film; when raised it exposed the negative by permitting the image from the lens to fall upon it. This combined shutter-and-mirror was operated by an outside release and, though exceedingly simple, permitted of no exposure faster than about 1/5 second. It was not easy to hold the camera while making an exposure but Duncan could get pictures under almost any light-conditions.

At first he tried photographing his friends in ordinarily lighted rooms. He "snapshot" them while they were talking, gesturing, playing musical instruments. Whenever feasible he rested the camera on some support but on occasions he held it in his hands. His daughter Dulce Duncan became interested in the work. Between them they photographed artists, actors, musicians in studios, dressing rooms of theatres and later in a studio which Miss Duncan fitted up to continue her work. None of the photographs illustrating this article were made with special illumination. Many were made behind the scenes of local theatres. Miss Duncan uses a tripod to facilitate her work but she never poses a subject. She exposes all her pictures alike, 1/5 second on super-pan film. Her studio is about 20x30 feet and its total wattage for illumination does not exceed 250 watts in 50 watt lamps, none of them massed or in clusters. The child playing did not pose or hold her hands still. She was in fact unaware of the moment when the exposure was made.

Mr. Duncan uses a special Glycin-metol formula which he gave me from memory as follows:

Glycin, 120 grains; Metol, 120 grains; Sulphite of Soda, 16 ounces; Borax, 120 grains; Glycerine, 1 teaspoon; Water, 1 gallon.

This should be dissolved in hot, almost boiling water, on account of the large amount of sulphite. Duncan has never tried

Dulce Duncan

keeping it longer than a week but says it may last much longer, for all he knows. He does not recommend the formula for general work nor for other than super-pan film. But for fine grain and artistic results from a painter's viewpoint he believes it has no equal.

Duncan's latest camera is also an adapted Memo and though he has experimented with lenses of higher speed, he clings to the original lens equipment, believing that its optical qualities more than offset the greater illumination of others he has tried.

This camera has just been turned out by a San Francisco camera builder. The objective is mounted in a between-the-lens shutter with speeds up to 1/100 second. An ingenious double-action lever raises the mirror and snaps the shutter simultaneously, permitting both slow and rapid exposures. With this and an especially constructed filter, Mr. Duncan proposes to shoot color-pictures on the new Lumiere 35 mm. autochrome film which later may be projected as data for oil paintings. He has in his mind still another contrivance whereby 3-foot strips of color movies may be made and later projected by special apparatus which he has not yet worked out. In this way Duncan will add motion as well as color to his data. But this device is of no interest to photographers and need not be considered here.

Each year, as lenses get faster and better and as film emulsions become more sensitive not only to light but color, the possibilities

Dulce Duncan

of photography will increase. Very soon, it is rumored, we will have a film as transparent and grainless as glass. When that time comes negatives the size of a postage stamp may be enlarged almost without limit. Miniature cameras, compact as they are, will grow smaller and lighter. Photography which is now possible in any light by which the eye can see, may become commercially feasible in darkness by means of infra-red or ultra violet rays.

The need for large, heavy cameras—except for certain kinds of special work will grow less as it has been doing for years, though there will doubtless be a continued demand for them on the part of those who like contact prints and who, despite demonstrated advantages will always mistrust anything so small and intricate as the miniature camera. But I think the perfect photographic instrument, if ever found, will be a tiny one. By and by the miniature will be not only smaller but simpler and cheaper, because the great American buying public, which is the most important consumer in the world, demands such an instrument; one that any wage-earner can buy and any child can operate. When that demand is strong enough and prosperity has turned its now-much-less-remote corner, I hope and believe American plants will build American miniature cameras. Otherwise a lot of good American dollars may go over-seas.

X Filters and Their Use

Don Sanford

Until the advent of the new type Panchromatic Film with its high degree of sensitivity in the red end of the spectrum, the X-1 and X-2 filters were unnecessary.

The films and plates now supplied by the Eastman Kodak Company are listed as types A, B, and C.

The A type includes the older panchromatic emulsions such as were made before 1931, comprising the Eastman Process Panchromatic, Eastman Commercial Panchromatic, and Cine-Kodak Panchromatic Safety Film.

Type B consists of the following: Wratten Process Panchromatic Plate, Wratten M. Plate, Wratten Panchromatic Plate, Eastman Portrait Panchromatic Film.

Type C includes: Eastman Supersensitive Panchromatic Film, Wratten Hypersensitive Panchromatic Film, Supersensitive Aero Panchromatic Film, Cine-Kodak Supersensitive Panchromatic Safety Film, Eastman Supersensitive Panchromatic Motion Picture Film.

The films supplied by other manufacturers may also be listed in one of these three classes. The older types of emulsions, also the commercial types may be listed as type A. The newer portrait and faster type of panchromatic film may be listed as type B. Those listed as having great speed in artificial light will fall in class C.

Though it will be best to make a test with the film you are using and check by the resulting negative.

Of the three types of film we are interested only in those under B and C heading, and on the type B material we will forget the X-2 filter altogether, and the X-1 is to be used with incandescent lights only.

With the type B material in incandescent light, it is necessary to use the X-1 filter in order to get the correct rendering of all colors. This filter absorbs some red as well as blue and violet light, thereby giving the correct color values for all colors. When used without a filter, this type of material under incandescent light will give an over-correction in your red, thereby making it appear lighter than it normally is to the eye. By incandescent light I mean clear mazda lamps, for in case a blue mazda lamp is used this will have a slight correcting effect in itself.

In sunlight for type B material, the X-2 filter should not be used. For type C material the X-2 can be used in the same way that a heavy yellow filter is used on the older types of panchromatic material.

For the later emulsions, classified as type C, it is necessary to use the X-1 filter in daylight in order to obtain the correct panchromatic rendering of all colors. These types of film are so sensitive to the red end of the spectrum that reds will appear in prints as being lighter than they seem to the eye. This filter also cuts out most of the ultra-violet, thereby giving more contrast in your skies. It will not over-correct reds, as would happen if a heavy yellow filter cutting out only blues were used.

The average factors of the X-1 and X-2 filters are listed below, but there will be a slight variation in the different batches of emulsions. These will be found on a card accompanying each package of film.

	TYPE A	
	Sunlight	Incandescent
X-1	5	4
X-2	6	5
	TYPE B	
	Sunlight	Incandescent
X-1	3½	3
X-2	4	3½
	TYPE C	
	Sunlight	Incandescent
X-1	4	4
X-2	5	5

A Shutter for the Enlarging Camera

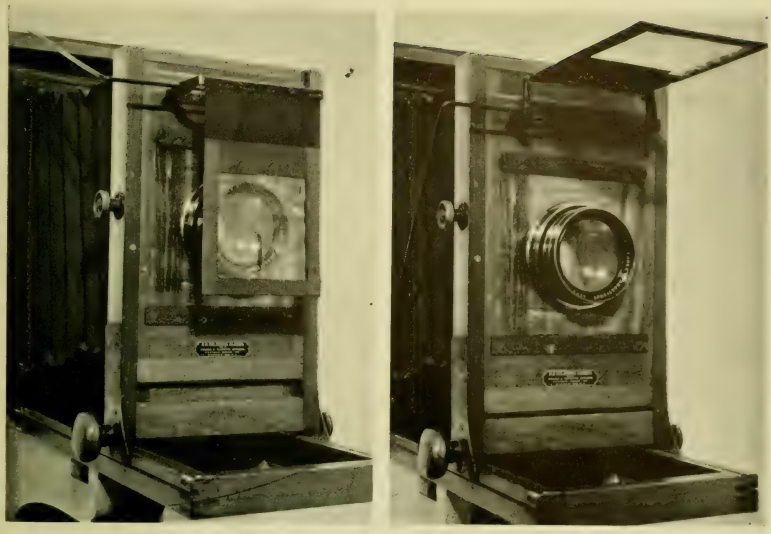
Fred P. Willcox

How many times have you dropped your lens cap, or had it fall off the lens of your enlarger and ruined a piece of bromide paper before it could be found again? Plenty—those metal bottle covers with a section of filter gelatine in them will do it every time!

Becoming completely disgusted with the aforementioned habits of filter caps and the like, I designed a shutter for the enlarging camera which won't fall off or get itself lost in the dark on the enlarging bench. This gadget was made from discarded parts which are to be found lying about in most any darkroom. The details of it can be seen in the illustrations.

The part which holds the piece of filter gelatine was cut from an old hard rubber dark slide—a piece of tin will do. I used a piece of K-3 filter but colored celophane or celluloid will work just as well. The gelatine was attached with black binding tape. The two U-shaped parts holding the slide were cut from sections of an old Eastman No. 4 developing hanger and bent to shape in a small vise. Holes were bored in each part with a small hand drill to accommodate the piece of galvanized iron wire which serves as a hinge pin and operating lever, and also for the mounting screws. The slide was fitted into one of the U-shaped pieces and fastened securely with two bolts. The unit was then assembled and attached to the lens board holder of the enlarger.

Then a small flat brass spring, also taken from the developing hanger, was drilled with a small hole in one end and was fastened with a screw on one side of the fixed U-piece, so that the end of it



Official Photograph, Signal Corps, U. S. Army
9th Corps Aera, Presidio of San Francisco

put pressure on the end of the movable U-piece to lock it in either an up or down position. This was accomplished by filing a small notch in the end of the U-part for the spring to drop into. This notch was rounded so that the end of the spring easily slips out when the shutter is moved up or down and is deep enough to hold the shutter in either position. Upon completion of the assembly, the device was dressed up by painting it with black matt varnish.

The leaf of the shutter is counterbalanced by the wire operating handle. It is light in weight and very little pressure is required to operate it—a mere flip of the finger is all that is necessary. The K-3 filter permits focusing to be done directly on the bromide paper without danger of fog. The gadget allows for fast and accurate enlarging.

Although this particular shutter was made for a horizontal enlarger, it can be made to fit most any type with little modification in design. To me, it fills a long-felt need for a quick and convenient contraption to control the light on the enlarger. And, too, it can't fall off or get lost in the dark!

Editorial

WITH this issue we present a new cover and a few typographical changes for your approval. It is our hope that they will be accepted as improvements. As for the old cover, we feel that the large masses of color were simply too much competition for any self respecting pictures to put up with. Our new cover, which was designed by Mr. Lucien Perona, of San Francisco, gives the picture a chance to be seen. After all, that is what it is there for. With the hope of forestalling an obvious comment we acknowledge that a bright, interesting cover does not make a magazine. It's what's inside that counts. Now that we have the bright, interesting cover, we shall work hard to see that what's inside lives up to it.

SUCH typographical changes as appear in this issue are made with one purpose only. To improve the "readability" of the magazine. The present number does not in any sense represent a final form, it is doubtful if any issue ever will. Constant experimentation will be our method, with constant improvement our object.

THE large number of letters from readers suggesting "things that *Camera Craft* needs" are greatly appreciated. We are more than sincere in stating that we want each subscriber to take an active part in shaping the contents of this magazine. Keep writing—our appetite for such letters is insatiable.

EXPERIENCE is the best teacher, so the copy book tells us. One thing we have learned from our brief experience as an editor, is the necessity for careful proof reading. Our apologies to Mrs. Helene Sanders for the error appearing in our remarks regarding her prize winning picture in the Competition department. What we meant to say, of course, was "infernal". Those darn printers would make a fool out of us by changing it to "internal".

WE have some great news for our readers whose bent is cinematography, but for lack of space and reasons psychological we are withholding it until next month. Having read in some tome or other that curiosity is a great stimulator of interest, the urge to hint is irresistable, and then, too, this secret is burning holes in our mental pockets. In the November issue this news will announce itself and we feel sure that it will please you sufficiently to warrant forgiveness for this moment of coyness.

A REGETABLE mistake occurred in our August 1933 issue. The frontispiece for that number is designated as "Patriarchal Herders," by Alexander Keighley. As a matter of fact it is the work of the late Joseph Petrocelli, and the true title "Pastorale Arabe". Our sincere apologies to Mrs. Joseph Petrocelli and Mr. Alexander Keighley for this confusion.

EXAMINE the list of forthcoming articles which appears facing the contents page. We are proud of these and are confident that you will not want to miss a one of them.

Advanced Medal Print, "The Brigand" — *F. Y. Sato, A.R.P.S.*

ADVANCED COMPETITION
October, 1933

CONTRIBUTORS

Samuel Ames
Harry Armitage
Albert Burrill
Herbert Butts
Fred E. Crum
Henry S. Crump
M. K. Curtis
Thomas S. Daniels
Horace Dutton
Christine B. Fletcher
Samuel Grierson
Lionel Heymann
Lloyd Jackson
Henry Jilson
George Kelsey
Wm. Marshall
Herbert Matson
John Norman
Milton Noyes
P. H. Oelman
George A. Pressley
F. Y. Sato, A.R.P.S.
Dr. Max Thorek, F.R.P.S.
Leo Tiede
Albert Vernon
Luke S. Watkins
Jack Watts

Our Monthly Competition

■ "The Brigand," by F. Y. Sato, may well serve to point a moral for the aspiring pictorial portraitist. It is this. Interesting subject matter, always important, is doubly so in portraiture. In still life, lighting and arrangement, may give meaning to otherwise prosaic objects; in landscape, the feeling of atmosphere or the play of sunlight, may enhance an ordinarily uninteresting scene. But in portraiture the attention is strongly concentrated on the personality of the sitter as reflected in the face. If the face cannot carry the idea, the portrait fails as a picture. Elaborate trappings help, only if the face is strong enough to carry them. A weak face dressed up becomes ridiculous. "The Brigand" is splendid subject matter, well handled. Note particularly the strong modeling of the face.

Data: 8″x10″ Studio; 22″ Dallmeyer No. 5A; F:5.6, ½ minute by Mazda lamps, 3000 W.; E.K. Portrait, in Metol-Pyro; Opal W print, from paper negative.

■ We do not feel that "Fortissimo" does justice to Dr. Thorek's abilities. The whole thing seems too far to the left in the picture space. The strong high-lights in the opening of the horn are distracting. And, the upper part of the face especially, lacks modeling and definition. We would like it much better trimmed at the top until the two biggest white spots are eliminated, and from the right until the outside curve of the tube that goes around the body is broken. What do you think?

Data: 8″x10″ Studio; Verito 18″ at F:6.3; 1 sec. by Halldorsen Studio light. Agfa Plenachrome in Glycin; Positive on Commercial film from original negative. Paper negative on Agfa Brovira; Contact on Vitava Opal H.; Metol-Hydrochinon.

■ P. H. Oelman has found a lovely model in "Dianna" and the print is splendid, taking full advantage of the fine velvety blacks obtainable by the Fresson process. The fact that the bow and arrow is held "left-handedly" may trouble some, but we feel that this is entirely justified by the fact that the doubled up arm would surely appear awkward and spoil the flow of the lines of the figure if the other position were used. The judges all felt that the pose was lacking in a sense of action. One has a feeling that if the arrow were released the huntress would surely be due for a tumble.

Data: 5″x7″ View; 16″ Graf Variable at F:8; 1500 W. incandescent Flood, & 500 W. spot; 1/5 sec. on E.K. Portrait Pan., in D-76; Fresson A-1 normal, developed with sawdust; Body slightly greased to give bronze-like effect. Neg. enlarged on E.K. Com'l. matte for contact printing.

■ In "Morning Mists" Mr. Curtis has given us a fine atmospheric effect. In rather elementary discussions of composition one hears a great deal about the necessity of "exits" in a landscape. Workers who have been troubled by this insistance may learn from this print that the "exit" need not be visible. The imagination readily travels beyond the curve in the road. We believe that the print might have been printed just a shade darker and that some dodging in should have been done, especially in the upper right hand corner and at the base. The white stake in the fore ground could easily have been touched out. Although many may not agree we like the picture better with from one-third to one-half of the distance from the left side to the pointed stump trimmed away, and the high light area which would then be in the upper left corner drastically toned down.

Data: 2¼″x2¼″ Rolleiflex; Zeiss Tessar 2¾″ at F:6.3; 1/25 sec. on Agfa Plenachrome, in Borax; Dassonville Charcoal Black B in Amidol.

■ "Sunflowers" by Christine B. Fletcher is technically good but is lacking in arrangement. The blossom nearest the left side might well have been left out along with a good deal of the leaves so as to simplify the whole.

Data: 4″x5″ Graflex; 8″ Bausch & Lomb at F:22.; 45 sec. on Defender Ex.F. Pan., in Metol-Hydrochinon; Veltura E.M. in Veltura formula.

SECOND: *"Fortissimo," Dr. Max Thorek, F.R.P.S.*

THIRD: *"Dianna," P. H. Oelman*

FOURTH: *"Morning Mists," M. K. Curtis*

FIFTH: *"Sunflowers," Christine B. Fletcher*

For a complete statement of the objects and conduct of this competition see full page ad, September issue.

Letters

Dear Sir:

Referring to the September issue, I believe that the second award given to Hi Ziller for his picture "Back Street" should have been given to James W. MacBride for his "Mountain Juniper". It is pictorially more effective, has greater possibilities and is technically better all the way around. It harkens to the pictures of trees of Ann Brigman. Mr. MacBride's picture, if allowed a little more space to the left and if the sky which is very bleak, could be more interesting by working in some clouds or double printing, it would easily merit the Amateur Medal of the whole collection.

For further suggestions Mr. MacBride should get in touch with Ann Brigman. She has created the finest pictures in tree photography and has developed a technique all her own.

Joe Barton's "Sunkist" is not convincing. It lacks water quality. There is too much in the picture, a mistake often made by beginners. A small portion, well executed, would be preferable to a print from the whole negative, which tends to confuse one.

Mr. Fred H. Rothstein's print belongs to the Advanced Competition. Helene Sanders' "Ice Princess" bespeaks a vivid imagination, and a considerable aptitude for pictorial expression. Darkening the foreground of the picture will enhance its effect considerably.

Dr. Max Thorek, F.R.P.S.

Dear Sir:

. . . . . May I commend also your new policy of including technical data with your comment on your print competitions. Could not the name of "Amateur" competition be changed to something a bit more descriptive to more clearly differentiate between it and the "Advanced" competition. . . . . .

P. H. Oelman.

We will welcome suggestions for a more descriptive title for the "Amateur Competition". —Ed.

Gentlemen:

In your September issue you criticise the zig-zag line in Dr. Thorek's "Gaucho" as being too strong and consequently distracting. At the same time you commend the sense of action which the print contains. This strikes me as something of a paradox, for to my eye the strength of the zig-zag line is a major item in conveying that feeling of potential action.

Albert Burrill.

Dear Sir:

Let me say that I think your new way of printing data for your monthly competition of prints is great stuff.

Another improvement would be to use one page only for each print and its criticism and data. Your lay outs of halftones with their numbers and arrows, I think, are terrible. Take your September issue for instance, we turn to page 382 and read, "In Mountain Juniper", etc., then we turn to page 385 to see what it is all about. Then we turn to page 382 again to see how close we agree with the critics.

I. D. Conklin.

Space Prohibits. Is not the present distribution of text better?—Ed.

Gentlemen:

I have received the September issue of **Camera Craft** and in looking thru it I got a real surprise, especially in the contest section, now we can get some place. . . . . .

I think the data in regards to the contest pictures will give every reader a boost. I have written your staff different times for information and have always received very helpful information. With the data enclosed in your magazine I believe it will save lots of correspondence and will help to educate the more serious worker. . . . . .

Faust H. Boyd.

This is a start but only a small one. Let's have a lot more letters on the model of Dr. Thorek, Mr. Oelman, and Mr. Burrill. This discussion is for everyone—not as a passive listener, but as an active speaker. If you have no positive remarks, asks questions. There is always much that is left unsaid about these pictures.—Ed.

Amateur Medal Print, "Seaman Oleson" — *Clem Portman*

AMATEUR COMPETITION

October, 1933

CONTRIBUTORS

La Verne D. Anderson
Ann Ashenfelder
Dr. H. C. Atwood
M. S. Benedict
Heinz Bertelsmann
Eleanor D. Bowes
Faust H. Boyd
Leon Cantrell
Irving D. Conklin
Mrs. O. J. Cook
Rudolpho Dresel
F. Dunning
C. Eve
John S. Finch
Norman Fitzgerald
Mortimer Friedman
Bill Gibson
Anne Gill
Olaf C. Hanson
Miss Edia A. Headley
Chas. L. Heald
L. J. Horvath
R. R. Humbert
May Lassell Juneau
William Karsten
Max Kaufman
C. M. Kennedy
Don Kirby Oliver
Ray Linck
Mrs. R. S. Maher
Mary McLennan
J. W. McManigal
Richard H. Mercer

(Continued on Page 429)

■ If Clem Portman turns in one or two more things as good as "Seaman Oleson" he will speedily find himself competing in the Advanced group. The pose is natural, the selection of the camera angle with respect to the lighting just right, and it places the head in a strong, dominating position in the picture space. As an instance of the small things which make or mar perfection, imagine the picture without the cast shadow which falls on the two grips in the upper left. Were these high lighted the composition would not hold together nearly so well. Strict modernists might object to the grip in the left fore ground being slightly out of focus. This does not bother us, but we would kill the two small high lights on that grip.

Data: 3¼"x4¼" Graflex; 6" Kodak Anastigmat at F:5.6; 1/25th sec. on E.K. S.S. Pan; 23A Filter; Rytol; P.M.C. No. 9 in M.Q. tubes.

■ "Hilltop" by Wm. E. Wing, is a pleasing landscape. One might wish that the mass of foliage in the fore ground were not quite so large and somewhat more differentiated as to tone. Mr. Wing might try the method described by Mr. Harding in this issue to tone down the bush in the lower right hand corner.

Data: 3¼"x4¼" View; 9½" Goerz Dagor at F:11.; 1/20 sec. on Defender Ex. F. Pan. in Pyro Metol; Veltura D.L. in D-72.

■ In "Maestro" Rudolpho Dresel has a splendid subject, with which the strong lighting is in keeping. The print is a bit harsh and we do not like the point of the nose to coincide with the outline of the cheek. The outline of the right eye is lost against the background and this should have been corrected by softer printing or retouching.

Data: Contax; 50 mm. Carl Zeiss at F:2.8; 1/25th sec. on Dupont X.F. Pan. in Paraphenylendiamine; P.M.C. No. 11.

■ "Mary" by Leon Cantrell suffers from some rather common faults. There is a lack of separation between the face and the background especially along the bridge of the nose. In this case the hat plays an important part in the composition. Consequently we think a smaller stop should have been used to bring the near brim of the hat into focus. The high key of the right shoulder, placed as it is in the lower left corner of the print, bothers us because it gives an appearance of "falling off" in that corner. We believe that regardless of the lighting this area should be printed darker.

Data: 3¼"x4¼" Graflex; Kodak Anastigmat at F:4.5; 1/10 sec. on E.K. S.S. Pan. in Amidol; Defender Veltura P in Amidol.

■ Dr. Atwood seems to have taken full advantage of his material in "No Fishing Today." One could wish that the boats had not been so evenly moored so that the line formed by the sterns would have been a broken one instead of straight and horizontal. However, fishermen are notoriously inconsiderate in such matters so the poor photographer must do the best he can with boats as they are.

Data: 4"x5" Premo; one-half of 6" Goerz, giving 11½" focus; F:22; 1/25 sec. on Defender Ex.F. Special; 2 P. M. foggy; in Pyrocatechin; Contact print on Azo D, M.Q. Developer, from a paper negative. Paper negative used to allow removing of floating debris from water and to reduce and accent tone values so as to center interest. Also enlarging easel was tilted to spread reflection of masts.

Club Members—Attention

This announcement is of great interest to all Camera Clubs. **Camera Craft** has decided to put up two beautiful Silver Trophy Cups, one for each of the two divisions in our Monthly Competitions. One will go to the club placing the greatest number of winners in the Advanced Competition, the other to the club making the highest score in the Amateur Competition, for the period January to December 1934.

Prints for the January competition must reach this office on or before December 4, 1933. For subsequent competitions on the 4th of each succeeding month.

A word to the wise. Since the cups go to the clubs making the highest total score for the twelve competitions for the year 1934, the secret of success is to send in regularly each month. We suggest that a committee of one be appointed whose sole responsibility will be to see that your club's group of prints are mailed each month—and on time.

In the November issue we will show a cut of the cups and give a complete statement of rules. In the meantime, start getting those prints lined up.

This addition to the functions of the competition department will in no way limit the chances of those who are not club members. Judging will continue to be entirely on the basis of the individual print.

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↓5

AMATEUR OCTOBER

↓4

SECOND: *"Hilltop," Wm. E. Wing*
THIRD: *"Maestro," Rudolpho Dresel*
FOURTH: *"Mary," Leon Cantrell*
FIFTH: *"No Fishing Today," Dr. H. C. Atwood*

AMATEUR COMPETITION
October, 1933

CONTRIBUTORS

E. J. Miller
Roy Mingins
Sheldon Morey
Russell T. Neville
F. A. Northrup
Carleton F. Petit
R. D. Pestonji
Clem Portman
S. A. Pratt
Frank X. Reilly
Fred H. Rothstein
H. W. Scott
George Semonsen
Marjorie Sinclair
Arthur L. Shumway
O. F. Smith
Ralph E. Smith
H. D. Sweet
John F. Telford
H. W. Whitaker
George Wiley
John Windover
Wm. E. Wing

Selling Points - Points to Sell

John P. Lyons

There was a rather important typographical omission in last month's article. It read: "Copyright application may be made at a later date and it is necessary actual certificate of copyright be in hand before releasing pictures." This should have read: "It is NOT necessary, etc."

The Commercial Photographer, in close touch with many advertising campaigns, should develop much salable material for the group of advertising trade journals. Many will pay only in "by-line" credit but cleverly written articles on the place of photography in advertising campaigns can be made an excellent exposition of the commercial photographer's work, and an argument for the effectivity of photography. The resultant publicity often proves more profitable than editorial cash compensation. Particularly is this true in the locally distributed advertising journal. Most large advertising clubs issue such jorunals. Here are a few: The Adcrafter, 2237 Book Tower Bldg., Detroit, organ of the Adcraft Club of Detroit. Advertising Club News, 23 Park Avenue, New York, weekly of the Advertising Club of New York.

Regular advertising journals considering material from the freelance include, Advertising Age, 537 S. Dearborn St., Chicago, Ill., monthly, wants photos with short newsy caption on advertising groups, association or club activities, banquets, individuals in the trade, odd, different and unique advertising. Prefer 8x11 glossy, pay $2 and $3. per photo. Practically all articles for Advertising and Selling are on assignment. Class and Industrial Marketing, 537 S. Dearborn St., Chicago, Illinois, monthly, buy stories of successful advertising through dramatic photography, in the industrial fields. Seldom buy single photos of personalities, new plants, odd or unique advertising. Articles, 1500 words or less, marketing of industrial products, tested advice on sales-promotion, salesman training and new market exploitation. Pay at publciation, 1½c per word and $2. and up per photo. Printers' Ink Monthly, 185 Madison Avenue, New York, will buy views of advertising executives, groups, clubs, etc. Illustrated articles on National advertising campaigns, copy, printed publicity. Sales Management, 420 Lexington Avenue, New York, prefer material only from nationally known authorities on marketing, and then only on assignment. Western Advertising, 564 Market St., San Francisco, Calif., monthly, circulates to advertising and sales managers, advertising agency executives in the Eleven Western States. Occasionally buy single photos of the activities of this group. Prefer illustrated articles 500 to 2000 words on Western Advertising problems and campaigns. Not interested in retail or small store advertising. All must have Western viewpoint. Pay at publication at 1c per word and up, photos extra.

Authorities state there are thirty distinct forms of advertising. There is much competitive feeling between the various groups and it is well to confine your material to the effectivity of the one particular form of advertising being discussed. Novelty News, 420 Lexington Avenue, New York, deals with advertising done through the use of premiums. Not an encouraging market for it has a large staff of its own. The journal of the sign advertising field is the aggressive Signs of the Times, with mail address Box 771, Cincinnati, Ohio. Does not encourage general submissions but write, "We do consider material from professional writers and photographers if the material shows an understanding of our industry and its needs."

Next month we shall discuss the needs of the printing journals.

Photographic Digest

Dr. H. D'Arcy Power, F. R. P. S.

Reproducing from Abraded Film Negatives

About two years ago a packet of 3½x2½ film negatives was received by post. The negatives had just been put into the letter accompanying them, and consequently were in a deplorable state, especially for lantern slides, being much abraded, and also with post-mark impression.

Two pieces of glass, 5x4 were selected. Upon one a piece of stiff celluloid was cemented, in the centre of which an aperture was cut, 3¾x2¾ inches. When the cement had dried the two glass plates were hinged together with a piece of linen and Prout's glue. In the middle of a piece of thin card an aperture 3x2 in. was cut. The edges of the cut and one surface of the card were blackened over with aniline black dissolved in alcohol.

The negatives were soaked in clean water, and in turn, after draining, were placed in a dish containing glycerine (pure). From this dish each negative was lifted with a pair of tweezers and placed in the aperture cut out of the celluloid. The other glass plate was shut down, the piece of black card placed in position, and the lot put into a 5x4 carrier and fastened down.

The glycerine being thick, the negative fitted quite well, and there was no tendency to get on the outside of the glass plates. The lantern slides and the 10x8 enlargements were all quite good and gave satisfaction.

The preliminary soaking in cold water, before immersion in the glycerine seemed to be a great help, and did away with any tendency of the glycerine to form islands, also with the trouble with air bells, which is inevitable when mixing water and glycerine.

Each negative after use was placed in cold water, frequently changed, and given a final dab over with cotton wool. When again dried most of the abrasions were gone, as also the post marks made through two or more films.

The cut-out cell in the piece of celluloid enabled a little maneuvering to be done so that the cut-out opening in the cardboard was in position to take in the amount of subject required. This cut-out could be of any other dimensions when a full 3x2 is not desirable. An enlarging lantern with 8-inch condenser was used for the above operations, the light being an incandescent mantle.—W. T. Wilkinson, in British Journal of Photography.

Doubtless as the writer states, the method gives good results. It has the optical imperfection of light passing through two fluids in process of diffusion. I have used for the same purpose liquid Vasoline, which does not diffuse into the film, and is readily rubbed in with a piece or rag.—Prof. H. D'Arcy Power, M.D.

An Amidol Developer for the Tropics

Sodium sulphite (dry)	30-50 gr.
Chrome Alum	20-30 gr.
Amidol	5 gr.
Pot. Bromide	as required
Water to	1 litre

Dissolve the chrome alum separately and add it to the rest. Plates can be developed in this fluid at a temperature of 90F and it can be used for autochromes, which should lead to the elimiation of green spots. It is the formula of Mr. Pomint a photographer with practical experience of tropical conditions.

Anhydrous and Crystal Sulphite

Sodium sulphite is one of the chemicals whose manufacture has improved enormously in the last decade. The estimation of the purity of commercial sulphite happens to be one of the exercises given to chemistry students at college, so that records for various samples are available for years back.

In 1913 the purity of the best batches

rarely reached 80 per cent, and the crystals were irregular and coated with sulphate. It was recognized that, when once a bottle had been opened, the contents must be used immediately to avoid oxidation. The oxidation was largely prevented if the material was dehydrated in manufacture. Consequently the anhydrous sulphite of commerce in 1913 was relatively richer in sulphur dioxide than the crystal.

Within the last two years, however, the situation has become completely reversed. Crystal sulphite now rarely falls below 97 per cent, purity is uniform and almost free from sulphate. The operation of rendering it anhydrous must inevitably result in a loss of quality not counterbalanced by increased keeping qualities.

Photographers may rest assured that in crystal sulphite they are obtaining the purest material marketed at the present time. — Kenneth Hickman, Imperial College of Science and Technology, South Kensington.

Association News

National Code of Fair Competition for the Portrait and Commercial Photographic Industry

Below we are printing the complete text of the National Photographers Code as adopted at the Winona meeting. It is well to realize that modifications may be made in the Code when it is brought up for approval at Washington. The Code becomes effective in its final form 10 days after receiving the President's signature. Any changes which are made will be reported in our next issue.

ARTICLE I
Purpose

To effectuate the policy of Title I of the National Industrial Recovery Act during the period of the emergency the following provisions are established as a basic Code of fair competition for the Portrait and Commercial Photographic Industry.

ARTICLE II
Definitions

Section 1. This industry, as covered by the Code, shall be understood to include all portrait and commercial studios and concerns, manufacturing and selling photographs and/or prints to others, and shall also include all such private studios and those studios, concerns, or departments that are subsidiaries of other groups, partnerships, and corporations except:

Persons, co-partnerships, corporations, or departments, services, sections or divisions thereof engaged in the making of motion pictures, blue prints, photostats, X-Ray photographs, and photo finishing, or similar allied branches of photography not commonly considered as coming under the head of either portrait or commercial photography.

Section 2. All branches of portrait and commercial photography, as defined by this Code, shall be understood to comprise the production and sale to others of photographic reproductions and/or prints in one or more colors, of properties, real or personal, commodities, goods, chattels, legal and other documents, official and private records, scenes, views, interiors, groups of persons, exteriors; animate and/or inanimate subjects, living models and persons, the production of all photographs used in newspaper, magazine or direct mail advertising or publicity; photographs for advertising displays, sales campaigns, catalogs, booklets, and any or all other advertising and publicity; educational and projected photography for visual purposes; scientific and technical photographs; copies and enlargements;

and any and all photographic work that may be required or used in trade and commercial and/or the process of manufacturing.

Section 3. The term "Associations," as hereinafter used, means the Photographers' Association of America.

Section 4. The word "Act," as hereinafter used, means the National Industrial Recovery Act, approved June 16, 1933.

Section 5. The word "President," as hereinafter used, means the President of the United States.

ARTICLE III
Organization and Administration

Section 1. Membership and participation in the Association are open to all engaged in this industry upon the terms set forth in the Constitution and By-Laws of this Association. A copy of these documents is attached hereto and made a part of this Code substantially as if it were quoted herein.

Section 2. The responsibility for the administration and enforcement of this Code shall be vested in a National Control Committee, in accordance with the provisions in the By-Laws of this Association, a copy of which is attached hereto and made a part of this Code substantially as if it were quoted herein.

ARTICLE IV
Policies

Section 1. The Code herewith submitted is not intended to permit monopolies or monopolistic practices, to oppress small enterprises, nor to discriminate against them, nor will the operation of this Code have such effect.

Section 2. The employees of members of this industry shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from interference, restraint, or coercion of employers of labor, or their agents in the designation of their representatives or for self-organization or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection.

Section 3. No employee and no one seeking employment in this industry, shall be required as a condition of employment to join any company union or to refrain from joining, organizing or assisting a labor organization of his own choosing.

Section 4. Employers in this industry will comply with the maximum hours of labor, minimum rates of pay, and other conditions of employment approved or described by the President.

ARTICLE V
Hours of Labor

Section 1. The maximum hours of labor in this industry shall be as follows:

(a) For all persons other than substantial owners of studios, executives and cameramen, 40 hours per week.

(b) For all substantial owners of studios, executives, and cameramen, 52 hours per week. Each member of this industry, however, shall file with the Regional Control Board the names and positions of such owners, executives and cameramen.

Section 2. There shall be authorized a yearly allowance of 144 hours overtime, for all persons in this industry providing however, that all employees working such overtime shall be compensated at the rate of one and one-third times the proportionate hourly rate.

Section 3. All employees and owners shall be entitled to exceed the maximum hours and 144 hours seasonal allowance, in cases of emergency when undue detriment would be sustained or great financial loss result from failure to comply with exceptional requirements, any such excess time to also be compensated for to employees at the rate of one and one-third times the proportionate hourly rate and a report shall be submitted to the Regional Control Committee as required outlining the reasons for such excess overtime.

Section 4. Nothing in sections 1, 2 and 3 of this article shall be construed, however, to apply to outside salesmen employed wholly on a commission basis.

ARTICLE VI
Rates of Pay

Section 1. The minimum rates of pay in this industry shall be as follows:

(a) Within cities of over 500,000 population (by reference to the 1930 Federal census) or in the immediate trade area of such cities at the

rate of $15.00 per week.

b) Within cities of from 250,000 to 500,000 population (by reference to the 1930 Federal census) or in the immediate trade area of such cities at the rate of $14.50 per week.

(c) Within villages, towns, or cities with a population of 2,500 to 250,000 (by reference to the 1930 census) unless they are included in a trade area as defined by clause (a) or (b), at the rate of $14.00 per week.

(d) In the entire United States in villages, towns and cities under 2,500 population (reference to the 1930 census) unless they are included in trade areas as defined by clauses (a), (b) and (c) at the rate of $12.00 per week.

(e) The minimum wages that shall be paid by employers in the portrait and commercial photographic industry shall be at the rate of one dollar ($1.00) per week less in the Southern section of the industry than the rates specified in paragraphs, (a), (b), (c), and (d) of this Section.

The South is defined as the following states: Virginia, West Virginia, North Carolina, South Carolina, Georgia, Florida, Kentucky, Maryland, District of Columbia, Tennessee, Alabama, Mississippi, Arkansas, Louisiana, Oklahoma and Texas.

Note: A motion was carried before the body of delegates that the Code Committee be empowered to compose and enact an additional sub-paragraph covering beginners, learners, apprentices, messengers and delivery boys.

ARTICLE VII

Employment of Minors

Section 1. No person under 16 years of age shall be employed in this industry except that persons between 14 and 16 may be employed for not to exceed 3 hours per day and those hours between 7 A. M. and 7 P. M. in such work as will not interfere with hours of day school.

ARTICLE VIII

Trade Practices

Section 1. The following practices classified according to application shall be considered as unfair competition in the business of producing and selling portrait or commercial photographs:

Joint

(a) Making and selling negatives and/or prints therefrom below cost plus a reasonable profit, such cost basis to be prescribed by the various regional boards for their respective regions from time to time.

(b) Violation of sections herein having to do with maximum hours of labor and minimum rates of pay, or any other terms relating to labor as adopted by this industry.

(c) Withholding from, or inserting, in an invoice statements which make such documents a false record, wholly or in part of the transaction represented on the face thereof.

(d) Giving to any purchaser special or discriminatory prices, terms, privileges, or any rebate or allowance in any manner whatsoever contrary to the agreed terms and conditions of the industry.

(e) The securing, or attempting to secure, orders or business by the giving or the offering of premiums, gifts, prizes or rewards, whether of money or anything of value, to customers, their employees, or anyone acting in their behalf.

(f) The making, or permitting or causing to be made, of any statement oral or written that reflects falsely upon a competitor or his business for the purpose of securing business.

(g) The enticing, or attempting to entice, employees of a competitor.

(h) Offers of extra service, not connected with the normal routine of the business.

(i) The holding of so-called "Sales" or "Special Offers" which are not such in fact because of their indefinite continuance.

(j) Displaying the work of another member of the industry, or samples offered by manufacturers of sensitized materials, and deliberately or by innuendo representing them as the work of the studio or establishment exhibiting them.

(k) Claiming to have won awards at Salons or other exhibitions of photographs when such is not the case.

(l) Allowing unearned discounts, or allowing excessive discounts constituting a reduction in price.

(m) Using the advertising slogans or designs of another member of the industry, providing these of the latter have either been thoroughly established within the trade or registered with the proper governmental department.

Portrait

(a) The offering to any prospective purchaser of an option to have sittings and photographic prints made with acceptance thereof and payment therefor contingent upon approval, unless a charge is made for the actual cost incurred.

(b) Using misleading descriptive terms or trade names such as Etchings, Oil Paintings, Porcelain Miniatures, etc., when such description is not true in fact and is calculated to deceive the public.

(c) The publishing, circulating or selling of coupons or certificates to prospective customers with representations that they may be used in whole or in part settlement of the purchase price of any photographic product.

(d) Secret subsidizing of prominent people so that their names or photographs may be used for advertising or for display purposes.

(e) Copying portrait photographs or proofs which bear the name of the maker when his establishment is still in existence, except with the maker's permission. This provision shall not be construed, however, to include copying for photo engraving.

(f) Soliciting from house to house or carrying on any part of the photographic portrait industry except by an established and responsbile concern having a permanent studio equipped to complete all operations necessary in the production of a photographic portrait.

(g) Advertising or otherwise publishing the selling price of photographic portraits without stating whether or not such selling price includes folders, mountings and the showing of proofs.

(h) Failing to disclose the name of the person, co-partnership, or corporation making and producing portraits when same are sold or advertised in or through another establishment.

(i) Intentional interference in any manner whatsoever with an existing contract between a member of this industry and a purchaser. This provision, however, is in no way to interfere with the legitimate solicitation of business.

Commercial

(a-1) Copying of proofs which are stamped or marked to indicate that they are proofs, when the name of the maker is legible and his establishment is still in existence.

(a-2) Copying portraits which bear the name of the maker when his establishment is still in existence, unless such copies are to be used for strictly commercial purposes.

(b) Intentional interference in any manner whatsoever with an existing written contract between a member of this industry and a purchaser. This provision, however, is in no way to interfere with the legitimate solicitation of business.

(c) Offering credit terms in excess of 30 days to any purchaser, or advertising or making known to the public in any manner that such terms are offered.

(a) Sub-paragraph (a) of the Portrait section of these unfair trade practices shall not be construed to ap-

ply to commercial and illustrative photography.

ARTICLE IX
Participation

Section 1. Any employer in the portrait or commercial photographic business, or any person operating his own studio, may participate in this Code and in any revisions and additions thereto and receive the benefits therefrom by accepting the proper pro-rata share of the cost and responsibility of creating and administering the Code.

ARTICLE X
Enforcement of the Code

Section 1. Complaints regarding violations of any section or provision of this Code shall be made to the Regional Control Board of the region in which the offense is committed. Complaints may be made by any member of the industry, and shall be certified to in writing and accompanied by all available evidence thereof.

Section 2. The Regional Control Board shall immediately upon registration of a complaint, notify the accused member of the industry and inform such member of the charges, advising him of the evidence which has been presented and notifying such member that investigation will be made.

Section 3. The Regional Control Board is empowered to make such investigation of the complaint as appears proper, and shall, if the circumstances require, apply such disciplinary or corrective measures as are contemplated by the Act or may be authorized from time to time by the President.

Section 4. Any member of the industry shall be entitled to appeal any decision of the Regional Control Board to the National Control Committee, whose decision, subject to the approval of the President, shall be final.

Section 5. The books, records, and places of business of all members of this industry shall be open during normal business hours for inspection by the duly accredited representatives of the Regional Control Board.

ARTICLE XI

Section 1. The President of the United States may from time to time of his own motion or upon request of the National Control Committee of this Association, cancel or modify this Code or any portion thereof, under the terms of the National Recovery Act.

Section 2. This Code shall take effect ten (10) days after notification of its approval by the President.

Suggested Clause (n) Under Joint Trade Practices

(n) Because the greatest destructive force in the photographic business is the dollar studios which operate in department stores which trade on the name, prestige and goodwill of these stores, although they are owned and operated by chain studio companies, it should be a violation of this Code for any photographer to operate a studio in a department store or mercantile establishment.

Resolution

WHEREAS, the Code Committee of the Photographers' Association of America have labored honestly, faithfully, courageously and competently in the interest of photography and the preparation of this Code, and whereas, the Code as presented was thoroughly and completely prepared and representing the consensus of opinion of this Representative Group of the entire Industry, working three long days and three longer nights and, whereas, when this Code is presented at Washington, it is within the bounds of possibility that the Government may require some changes, additions, or deletions and, whereas, it is impossible to again re-assemble this deliberating body and as it is vitally necessary that these changes be made immediately to obtain the prompt adoption of this Code, therefore be it resolved, that this Code Committee, consisting of Grant Leet, George Kossuth and John Sherman, be given an unanimous vote of thanks in appreciation of the work already completed and as a token of the complete confidence this Association has in them, that this Committee be fully empowered to present this Code to the Government and negotiate and make whatever changes that may be necessary to the end that this Code be accepted.

Club Notes

Forthcoming Exhibitions

■ Rotherham Photo. Soc., 44th Annual Exhibition. Oct. 18th to Oct. 21st, 1933. Address Mr. E. George Alderman, "Ruardean", Newton St., Rotherham, England. Closing date Oct. 2nd.

■ Los Angeles, 17th International Salon. Dec. 31, 1933 to Jan. 28, 1934. Address, Camera Pictorialists of Los Angeles, Los Angeles Museum, Exposition Park, Los Angeles, Calif. Entry fee $1.00. Closing date Nov. 1, 1933.

■ Wilmington Salon, Jan. 8, 1934 to Jan. 28, 1934. Address E. W. Sautter, Sec. Salon Com., P. O. Box 818, Wilmington, Del. Entry fee $1.00, limited to four prints. Closing date Dec. 1, 1933.

■ Madrid Salon. Address Senor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid, Spain. Entry fee 12 pesastas. Closing date Dec. 5th, 1933.

■ Antwerp, 7th International Christmas Salon. Dec. 24, 1933 to Jan. 7th, 1934. Send entry form with 5 Belga entry fee to Mr. J. Van Dyck, Sec. Fotografische kring, Iris, Ballaer str., 69 Antwerp, Belgium. Send prints to Mr. Em. Borrenbergen, Dambruggestraat, 265, Antwerp, Belgium. Bust be mailed on or before Nov. 15th.

■ International Photographic Exhibition in Stockholm, Sweden. Address, Liljevalchs Konsthall, Stockholm, Sweden. No limit to number of prints, mounted or unmounted. Entries close Nov. 15, 1933.

■ 2nd Annual Minneapolis Salon of Photography. Address The Salon Committee, Minneapolis Camera Club, 2601 Euclid Place, Minneapolis, Minn. Entry fee $1.00. Limited to four prints. White or light toned mounts ranging from 11x14 to 18x24 inches. Entries close Nov. 15, 1933.

Ansel Adams Classes

Students of photography are offered an exceptional opportunity to study under a master-craftsman, with the inauguration of Mr. Adams' courses in photography. These will be held in his new gallery at 166 Geary St., San Francisco. Instruction will be of three different types. General lectures, in which Mr. Adams will trace the development of photography with the idea of establishing an esthetic rational as the basis for future progress, discussion groups, and private instruction. The gallery is provided with complete studio and darkroom equipment for practical demonstration and individual practice. Those who are interested are advised to communicate with Mr. Adams at the above address.

Exhibits to be held at the Ansel Adams Gallery, 166 Geary St., San Francisco, are as follows:

Jean Charlot, Paintings and Lithographs; Sept. 18th to 30th; Anton Bruehl, Photographs of Mexico; Oct. 2nd to 14th; William Zorach, Watercolors; Opening Oct. 16th.

Photographic Society of America

At the present writing the Organization Committee of the Photographic Society of America is circularizing photographers throughout the country to this effect. The time has come when a definite expression of support is needed from the mass of photographers who will eventually make up the membership of the society. No promise to join is asked, but a registration of those definitely interested is necessary so that reports of the Organization Committees can be directed to the proper individuals without waste.

The Associated Camera Clubs of America have started the ball rolling by advancing $50.00 toward organization expenses. It is now proposed that all those

who are in sympathy with the new movement go on record by registering their full names and addresses and subscribing the sum of one dollar or more, as their desires and generosity dictate, toward the organization expenses of the Photographic Society of America. Make all checks, etc., to the order of Louis F. Bucher (General Chairman), 683 High St, Newark, N.J.

Los Angeles Miniature Club

Presidents George H. Phillips, of the Los Angeles Camera Club requests the following announcement: "Miniature Camera Workers interested in the formation of a miniature camera group in the Los Angeles district, will meet at the studios of the Los Angeles Camera Club, 2504 W. 7th St., Los Angeles, at 7:45 P. M., Wednesday, Oct. 11, for general discussion. The associations formed in this kind of group have never failed to be beneficial, so come up and swap ideas with us."

Stickers

The Photographic Society of San Francisco hold monthly Field Days that are well attended. In the course of their wanderings it has often happened that one or more members will lose the larger group, or have difficulty in finding an appointed meeting place. To eliminate this annoyance stickers, visible at quite a distance, have been printed. On field trips these are pasted on windshield and rear windows. Lost lambs need only spot a sticker to know that they are nearing the fold.

New Club Exhibits

The Crockett Photographic Society held its first annual exhibition on September 15-18 incl. at the Womans Club Bldg. at Crockett, Calif.

The 74 entries were in three classes—Portraits, Pictorials, and Records. In addition a number of non-competitive loans were exhibited, including a series of mountain studies made with different light filters.

The judges were: Mrs. Renehan and Mr. Bon of Crockett, and Mr. P. Douglas Anderson, A.R.P.S. of San Francisco.

The following awards were made:

Portrait Class: First—K. J. Lutz, of Rodeo; Second—F. Dunning of Richmond; Hon. Mention—E. Hill and E. C. Gillett of Crockett.

Pictorial Class: First—E. C. Gillett; Second—Roy Huckell of Crockett; Hon. Mention—F. W. Butterlin and M. Sherrill of Crockett and Pinole, respectively.

Record Class: First—F. W. Butterlin; Second—M. Sherrill; Hon. Mention—R. Huckell and E. C. Gillett.

The three first prizes consisted of two choice salon pictures donated by Mr. Anderson, and a merchandise order donated by the Crockett Community Center Club. Second prizes consisted of subscriptions to **Camera Craft** donated by the Camera Craft Publishing Co.

Bessemer Park Camera Club—Chicago

October 23 marks the opening of the fourth annual Photo Salon of the Bessemer Park Camera Club. This exhibition, invitational as formerly, is expected to outrank anything that has gone before. One of the members, noticing the number of entries showing views of the Century of Progress, wondered if any camerists went anywhere else than to the fair. Their pictures don't show that they had.

Over the summer, Mr. James Glaze, familiar to quite a few old hands in photography, has been conducting classes in studio lightings and composition for the members.

"683 Brockhurst"

The schedule of exhibitions at the above address in Oakland, Calif., is as follows:

Henrietta Shore, Drawings, Lithographs, and Oils. Sept. 19th, through Oct. 5th.

Jean Charlot, Oils, and Lithographs. Following the above.

Cleveland Club Courses

The Fourteenth Annual School of Photography of The Cleveland Photographic Society, 2073 East Fourth St., Cleveland, Ohio, will begin on Friday, October 6th. As usual, the work will be divided into two parts, Portraiture and Technique. Portraiture will be considered from 7:30 to 8:30 and Photographic Technique from 8:30 to 10:00 P. M.

Those who are interested in joining the Society are asked to do so now so that proper preparations may be made to properly handle the number interested. Every Friday evening commencing October 6th.

Notes and Comments

Solite Reflector

An impressive advancement in indoor photographic illumination is ushered in by the Solite Unit Reflector, the creation of one of this country's foremost lighting technicians. Entirely different in shape, its scientifically designed parabolic aluminum reflector produces brilliant light through a 90° angle, assuring a maximum concentration of light without wastage. Equally interesting is the mirror lens, so placed as to powerfully multiply the light output. A patented ventilating feature prevents overheating and assures maximum bulb life without rapid loss of lighting efficiency of the T20-5 watt bulb it uses.

Another valuable Solite contribution to indoor photographic illumination is the Solite Concentrator Lens which gives perfect diffusion without loss of light. The soft, mellow light it produces is of especial importance in taking color movies. The Concentrator Lens fits over the regular Solite Reflector.

For further information write to the Solite Sales Co., 1373 Sixth Avenue, New York.

Kodacolor Assembly

Of interest to 16-mm. enthusiasts is the announcement by the Eastman Kodak Company of a change in the present Kodacolor Unit (consisting of projection lens, compensator, and filter) for the Model K Kodascope.

The new Kodacolor Assembly enables the operator to use his regular Kodascope K lens for Kodacolor movies. He need acquire and insert only the filter and compensator, instead of having to buy a complete extra lens.

In addition to greater simplicity and less cost, the new Kodacolor unit gives about 100 per cent increased illumination. It also gives better definition and contrast, resulting in sharper and clearer pictures.

The increase in illumination is brought about by the fact that the regular lens gives over 20 per cent more light than the old Kodacolor lens, and the new filters have a much higher light transmission value than those formerly used.

Doubling the light gives the operator two choices in viewing his pictures: he may project them the same size he has in the past and have them twice as brilliant on the screen; or if he likes he may project them twice as large as was formerly possible, with the same former brilliance. With the new unit on the 250 watt Kodascope, the screen size may be at least 22x30 inches; while the K-50 and K-75 may be used with a 30x40-inch screen, or larger if desired.

To shift from Kodacolor to black and white pictures it is only necessary to remove the filter. The compensator may be left in the Kodascope at all times, with only an occasional removal for cleansing purposes.

Leica Accessories

An interesting point, not generally appreciated, is the fact that many of the over 300 Leica accessories are equally useful in conjunction with other Minature Cameras. The new "3-in-1" combination Enlarging-Reading-Projection apparatus, the Laver Combination Printer, the Udimo Projector, the Valoy Enlarger, and the Leicameter Exposure Meter are examples of this fact. E. Leitz, Inc., Dept. 380, 60 East 10th St., New York, N. Y., will give full information in this regard.

Baldax Miniature Camera

A new addition to the host of miniature cameras is the sturdily constructed Baldax. Equipped with a Hugo Meyer Trioplan lens of either F:3.5 or F:2.9 aperture, Compur shutter, focusing collar, and direct vision finder, the camera makes 16 V.P. pictures on $2\frac{1}{4}$ $3\frac{1}{4}$" roll film. The film chamber is said to be so constructed

as to eliminate difficulties in film winding. For full information write Abe Cohen's Exchange, Inc., 120 Fulton St., New York, N. Y.

Cinex Movie Film

Cinex Film Laboratories, 221 Golden Gate Ave., San Francisco, are offering a new low priced 16 mm. film with 8 hour processing service. The film is of the "Ortho" type and is manufactured by Du Pont for the above firm. The film is said to have good speed under daylight conditions, a fine grain, and sufficient latitude for all general purposes. For full information write to the above address.

Stolen Lenses

The M. L. Cohen Co., 357-12th St., Oakland, Calif., report the theft of the following lenses:

Dallon Telephoto, 20 inch, F:5.6, Series 6, in barrel No. 125718; Goerz Dagor 12 inch, F:6.8, in compound shutter No. 902177; Bausch & Lomb Protar, Series VII, 16 $\frac{3}{16}$" element No. 3196927 & 18 $\frac{7}{8}$" element No. 3196928, in Volute shutter No. 24650; Carl Zeiss 6½x8½" wide angle, 4½", F:20, in barrel (small chip out of edge of glass); Zeiss Tessar, 7½", F:4.5, and also U. S. stops in barrel; 12in. Anastigmat (Bausch or Bush) in Sector Shutter, U. S. 3.

These lenses are said to be stolen by one John W. Rhodes, whose description is as follows: Age 34 — Height 5'-10¼" — Weight 171 — Eyes Brown — Hair Dark Chestnut—Comp. Dark—Walks with a limp — no hat — Occupation Photographer — Wanted by Oakland Police Dept. on warrant for Grand Larceny. Should this man or the lenses be located communicate with the police and the M. L. Cohen Co. as promptly as possible. He is known to have offered the lenses for sale to at least one Com'l. studio in San Francisco.

Billy-O

We recently had the pleasure of examining the latest addition to the Agfa Ansco Corporation's line of high grade cameras. The Billy-O is a vest pocket model, strongly constructed of patterned chromium with outside dimensions of 1x2 $\frac{5}{8}$x4¾ inches. Weighs 13¼ ounces, has two finders, is easy to load, and has a grasshopper front of new design. It comes equipped with either a F:5.6 Igestor Lens and Pronto Shutter, or with an F:3.9 Solinar Lens and Compur Shutter. Prices are quite moderate. For full information write to Agfa Ansco Corp., 548 Mission St., San Francisco, or Binghamton, N. Y. Ask your dealer to show it to you.

New Photoflash Lamp

As a companion to the well known Photoflash Lamp No. 20 the General Electric Co. is now offering the No. 10 lamp for occasions where the large amount of light given by the No. 20 is not necessary. The new No. 10 lamp is smaller in size, and consequently easier to carry about. It gives about half as much light as the larger lamp and can be flashed either in an electric light socket or by flashlight batteries. A reflector is always recommended for maximum efficiency. Best news of all—the new lamp sells for only 15c. Get a few from your dealer and try them out.

Try Coloring With Oils

With the approach of winter the photographer must necessarily pursue his hobby indoors a great part of the time. Try coloring a few of your enlargements with Oil colors. You will be surprised how simple and easy it is, and what pleasing results may be obtained. The Roehrig-Dielenberg Co., Inc., 39 Henry St., Brooklyn, N. Y., make excellent colors for this purpose. Get a set from your dealer or write the above firm for full particulars.

Defender Film

If you want speed combined with fine color rendition try the new Defender X-F (Extra Fast) Panchromatic Special. Fine gradation with the maximum of latitude in exposure are yours for the asking.

Wold Air Brush

Write to the above firm at 2173 No. California Ave., Chicago, Ill., for a copy of their Bulletin 42 giving a complete description of Air Brush equipment and accessories.

Rolleiflex

To correct a popular misapprehension Mr. Burleigh Brooks has requested that we publish the following letter, which explains itself:

Gentlemen:

Many users and prospective users of

the Rolleiflex Cameras have been confused by the many claims made by competitors that the Rolleiflex Cameras suffer from parallaxis (optical displacement) because of their two lenses. These claims seem obvious when considered superficially, but those who have gone further into the matter have found that no parallax whatsoever exists in the Rolleiflex Camera.

Whether this displacement is harmful or negligible depends entirely upon the distance between the finder lens and the taking lens. In the Rolleiflex the structural conditions are especially favorable. A cleverly thoughtout internal design (patented) together with the especially deeply housed reflex mirror (patented) allow only the least possible displacement. The two lenses are placed one immediately above the other. The resulting negligible parallax only begins to show the scarcely measureable difference of 1½ cm. at the focusing distance of two meters, or seven feet. With full extension, i.e., with close-ups, at one meter, the displacement is only 2.9 mm. The Franke & Heidecke factory, true to its policy of placing nothing but structural perfection on the market, has eliminated even this trace of discrepancy from the view finder in a very practical manner. The amateur can rely upon getting always on the film exactly what he has focused on the screen. Even for portraits the entire picture seen may be used for composition, and the film image can be printed right to its edges without trimming.

Parallax compensation is no important feature of the Rolleiflex, and it is not stressed in the literature, because its elimination was taken as a matter of course in so high-grade a camera as the Rolleiflex.

I trust that your sense of fair play will accordingly lead you to see that the above note appears in your publication.

Very truly yours,

Burleigh Brooks.

National Dealers Association

No code can hope to be accepted at Washington unless the organization offering it represents a substantial percentage of the firms in that industry. The National Photographic Dealers Code will come up for hearing before long. Your membership in the Association is essential if that code is to be accepted. Mail your check for $5.00 for one year's dues today to The National Photographic Dealers Association, 57 East 9th St., New York, N. Y. No time to lose.

Our Book Shelves

Modern Photography. Published by the Studio Publications Inc., of New York. Price $3.50 paper, $4.50 cloth.

Whether Modern photography is becoming less "modern" or the older schools more so, we cannot say. However it seems evident that the distinction is becoming less necessary each year. Assuming the pictures in this book to be a representative cross-section of today's work we would say that there is much less conscious striving for novelty for novelties sake. The pictures seem more sincere, less defiant. These artists are no longer on the defensive. Their fight for the right to exist is largely over. All of which means that "Modern" photography is developing, maturing, in the same fashion as have all previous schools of artistic expression.

The volume contains over 100 large size reproductions, and an interesting introduction by E. O. Hoppe. As a rule the quality of the reproductions is fairly good, but we are sorry to note that Mr. Edward Weston

seems to have received particularly poor treatment in this respect, and for the life of us we cannot understand why the editor choose to print Mr. Ansel Adam's beautiful snow scene in sepia.

The Gallery, Edited by Edgar M. Firth, F.R.P.S. and Percy G. Hopcroft, F.R.P.S. Published Monthly. Yearly subscription 14/6 (approx. $3.50).

The above very interesting publication is designated as a monthly review of international pictorial photography. The principal feature of each issue is the twenty well reproduced photographs and the discussion of them. The critic is changed each month but is always a pictorial photographer of marked prominence. Other articles on various artistic aspects of photography are also included. The editors are careful to have all schools of photography represented in each issue. Prints which have not previously been reproduced may be submitted and a fee of L.1 1s. will be paid for those accepted. All published pictures are eligible for the International Championship Competition in which there are three prizes of 50 pounds each.

Travel Talk by James W. Moore.
Filter Filming, by Frederick G. Beach. Published by the Amateur Cinema League, of New York.

From time to time the Amateur Cinema League publishes pamphlets such as these which are furnished free to members but are not otherwise available. Travel Talk is a pithy little treatise on the do's and don'ts of travel filming. If all movie travelers would read this carefully the apology as a preliminary to starting the projector could be almost eliminated.

Filter Filming contains one of the simplest and most easily understood statements of what filters are for, and how to use them that we have had the privilege of reading.

Leica Handbook, by Fritz Vith. American Agents, E. Leitz, Inc., of New York. 300 pages, flexible cover, price $2.50.

Even the most greedy of Leica users should be satisfied with the amount of attention accorded him these days. Magazines are full of articles for his particular needs, popular magazines applaud his accomplishments, and now this and another book just for him.

The present volume is a translation from the German, and takes up every aspect of Leica activity. Advantages, Models, Operation of the Camera, Artistic and other types of photography, Developing, Printing, Film positives, Projection, Lenses, and Accessories are all discussed in great detail. Numerous special methods are explained such as the authors own manner of making copies by means of the enlarging apparatus.

The Leica Data Book, by Karl A. Barleben, Jr., F.R.P.S. Published by The Fomo Publishing Co., of Canton, Ohio. 72 pages, price $ .50, paper cover.

This is a very handy little volume for the Leica user. It gives, in table form, all relevant data regarding the operation of the camera and the processing of film. The tables are grouped under the following heads. Lens Data, Exposure Data, Film Data, Filter Data, Projection Data, Developing Data, and Conversion Data.

A Guide to Successful Portraiture, by Robert H. Goodsall, A.R.P.S. Published by British Periodical Ltd., of London. 40 pages, price $ .60, paper covers.

This is the eighth and latest edition to the famous N. P. series of handbooks. It makes no pretentions to being anything but a book for the beginner, which is a good thing in a way for too often the attempt is made to cover all classes with the result that none are satisfied. It covers both indoor and outdoor work but the former especially by artifiicial light is only briefly mentioned. For the worker who is starting portraiture and wishes to get the basic principles clearly in mind this book should prove helpful. We could wish that the author had supplied a few more lighting diagrams.

Filmen Mit Cine Kodak Acht, by A. Stuler. Published by Wilhelm Knapp, Halle (Saale) Germany. Price 2.50 R. M. paper, 3.00 R. M. cloth.

As the title shows this is a book describing, in considerable detail, the proper procedure in filming with the Cine 8. Available only in German.

CAMERA CRAFT

"La Niña" from the book "Mexico" Anton

REG. U. S. PAT. OFFICE

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In This Issue

PROJECTION CONTROL . . . . William Mortensen
FINE GRAIN DEVELOPERS . . . Bland H. Casebolt
NEW CINEMA SECTION, Edited by . William A. Palmer

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Projection Control

William Mortensen

CONTROL in projection gives to pictorial photography the same facility for expressing the artist's individuality and personal interpretation that the free-hand draughtsman has in working with an etching needle or a piece of charcoal. With the number of methods now available for alteration of the original image, the photographer's scope for personal expression is as great as that of any other graphic artist. The image as literally recorded on the negative is not a picture, scarcely even the beginning of a picture, but rather the potentiality of many different pictures according to the artist's comment on it in the process of printing and the attendant manipulations. Getting the image onto the negative is only *taking* the picture: in printing, one comes to *making* the picture.

Despite the tremendous possibilities of projection control, it is little practiced, much less understood, by the average pictorialist today. It is airily dismissed by the ignorant as "trick photography", and regarded as heretical and blasphemous by the f. 64 group. Such neglect is to be deplored, for projection control offers the photographer with imagination a solution of his discontent with much present-day picture-taking and its literal, snap-shot ideals. In his experience as a teacher the author has found that instruction in the technique and methods of projection control affords a powerful stimulus to students, leading them from the realism of accurate recording into the realm of the creative imagination.

Because of the relatively small amount of work being done in this field, it is still rich in undiscovered possibilities of method and effect. The author hopes that this discussion of it and a few detailed descriptions of procedure will lead others, not only to deeper appreciation of this type of technique, but also to effort, by original experiment, to improve and extend its capacities.

Typical Effects

Before examining a few instances of typical procedure, let us summarize the sort of effects that may be accomplished by intelligent use of projection control.

The simplest of these and most generally appreciated is that involved in the process of "framing". Someone has defined a picture as an idea surrounded by a frame. Compositionally speaking, it is an arrangement of lines and masses and a balance of lights and darks within a frame. But in dealing with the fleeting aspects of things the photographer seldom has opportunity to give careful thought to such arrangement and balance. This opportunity comes in projecting the negative for enlargement. Sometimes the desired picture will be found in a "choke shot" or a small portion of the negative. In portraiture, a slight tilting of a head will often give it an arresting dramatic quality that was originally lacking.

Scornful academicians, deriding the camera, are prone to point with pride to the capacity for "losing and finding" the outline as an exclusive possession of the older graphic arts. The camera with its strictly mechanical limitations (they argue) must necessarily give an equal emphasis to all portions of the outline of all images photographed. This of course is true, insofar as "picture-taking" is concerned. If a soft-focus lens is used, all the edges will be equally and disagreeably fuzzy and soft, while a lens with more definition will yield an edge equally and monotonously sharp. But by *local printing* (which has been aptly described as "painting with light") the pictorial photographer gains the same freedom in respect to dealing with outlines as that belonging to other practitioners of the graphic arts. By its use a harsh, dead outline is transformed into a fluid sequence of accents, vital and interesting, with a distinct suggestion of receding planes that lead the eye into the picture.

Local printing lends itself also to emphasis of significant and salient detail. Certain essential or climactic points, such as the eyes in a portrait, often demand darkening in tone. By deftly placed accents the principal lines in a composition may be effectively stressed.

Conversely, local printing aids in the eleminiation of subordination of detail that is unpleasant, superfluous or incongruous. Objectionable strands of hair, unfortunate shadows under the chin or on backgrounds, confused masses of extraneous detail in backgrounds or in clothing, accidentally included objects that are meaningless or in direct conflict with the essential idea of the picture—these and similar problems may often be solved by controlled projection.

It is an axiom of picture construction that the point of greatest interest and the point of strongest contrast should coincide. Negatives often fail to comply with this rule, but by local printing the placing of contrast may be largely regulated.

By subtle alteration or distortion of shapes, stressing lines or forms that are already latent in the negative, dramatic force is gained. At the same time over-literal or common-place connotations are avoided.

SAN FRANCISCO
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Nude Study — *William Mortensen*

Example of Projection Printing from a 3¼x4¼" negative.

"Little Jimmie"
Straight Print

Montage is, strictly speaking, a development of the motion picture; but its essential principle—which is the enhancing of emotion or drama through effective kinship or contrast of forms or ideas—lends itself equally well to pictorial photography. Picture elements, related in idea or pattern, but impossible to obtain on one negative, may be brought together by combination printing. By this means, also, backgrounds may be added to figures, miniature objects may be made to appear huge, and various strange effects achieved, useful to the pictorialist with imagination.

Mechanical Requisites

Before continuing with detailed examples of procedure, let us list the general mechanical requirements for projection control.

In the first place, certain strict requirements may be set forth regarding the type of negative that is desirable. It must be a small one, not larger than 5x7 inches. The author has found 3¼"x4¼" the most convenient size. If intended for use in combination printing, the subject should have a white background. The principal point of interest should be fairly well centered with ample surrounding space to allow for adjustment and manipulation. The negative should be brilliant, ranging from complete transparency in the deepest shadow through a long scale of half-tones to a dense black in the extreme high-lights. For the obtaining of negatives of this type of brilliance the author has

"Little Jimmie"
Locally Printed
and Framed

evolved two rules. (1) "The minimum of exposure with the maximum of development." (2) "Expose for the light area and let the shadows take care of themselves." The second rule is in direct contradiction to conventional photographic practice, which counsels exposing for the shadows: this practice, unhappily, results in the destruction of delicate detail in the light area, where the interest lies, and in a corresponding emphasis of distracting detail in the darks, where illusion should prevail.

The author has found the horizontal type of projector with nine inch condensers and a 200 watt "photographic" bulb to be the most flexible sort of enlarging machine, lending itself readily to the various methods of control. A good lens (such as a Carl Zeiss, or a Goerz Dagor) is essential. An orange filter should be attached to the front of the lens in such a manner that it may be easily and quickly removed or replaced.

The sensitized paper should be held in a printing frame at least 11x14 inches in size with a good flawless glass, preferably optically corrected. The frame should be so mounted that it may be tilted backward or forward or from side to side.

Finally, three simple accessories are needed. First is a piece of stiff black cardboard, measuring about 12x14 inches, in which is cut a hole an inch and a half in diameter, two inches above the center and two inches to one side of the center. Also necessary are a black wax

"Circe"
Straight Print

pencil and a jar of "opaque". These, together with a human fist and flexible fingers, are all the tools required.

Four Methods

As indicated previously, there are four general methods of projection control.

1. Control by framing.
2. Control by local printing and "dodging in".
3. Control by alteration or distortion.
4. Control by combination and montage.

1. Framing

Framing as a procedure is too well-known and understood to call for detailed exposition, but it is too important a matter to pass over without comment. Framing concerns itself, not only with the problem of fitting the subject within the border and determining the most effective placing of principal and subordinate points of interest, but also with the selection of the most appropriate relation of length to breadth. Different shapes, of course, hold different psychological connotations. A feeling of height, for example, would be difficult to realize with a square composition, which gives, on the contrary, an impression of

"Circe"
Finished Print
Involving Framing
and Elongation

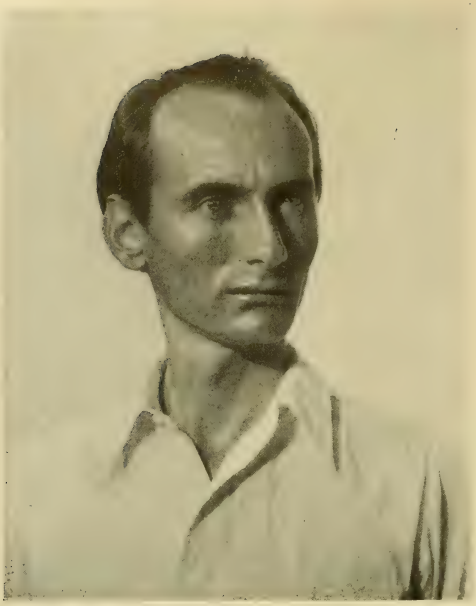
formality and limitation. The metopes of the Parthenon frieze are typical arrangements within a square. A long horizontal frame induces a feeling of rest, repose, and informality. A recumbent figure would call for such framing as a matter of course. The majority of landscape subjects demand it also. If lettering, or other motive or device, is to be added, care must be taken to mentally allot space and weight to it in framing the picture in the projector.

2· Local Printing

Between the lens of the enlarger and the printing frame there is a space varying from a few inches to several feet. By manipulations within this space, directing and regulating the passage of the light, are performed the twin operations of local printing and "dodging in", the use of which accomplishes the losing and finding of outline, the building up of significant emphasis, the subordination of undesirable detail, and, finally, the heightening of contrast at any desired point.

For the following demonstration of local printing it will be assumed that the student has a negative of a child's head, 3¼x4¼, similar in content to the accompanying study of "Little Jimmie". The procedure described is precisely that used in making this print.

With the orange filter in position, frame the head to the size you wish it to be in relationship to the picture area and close down the



"George Dunham"
Straight Print

diaphragm of the lens to stop f. 22. Hold the perforated cardboard, described above, in front of the lens, between it and the printing frame. Now remove the filter and, with two fingers of your left hand thrust through the hole in the cardboard to regulate its size and shape, let a small round spot of light play over one of the eyes. Do likewise to the other eye, being very careful to give equal time to each. Then allow the light to play over the lips for about the same length of time, taking care to avoid the nostrils. Next paint in the hair bordering both sides of the face, and darken one or two other accents in the hair. Now, with the hole narrowed down to a mere slit, trace down the side of the head, allowing the light to emphasize the delicate line of forehead, temple and lower cheek. Draw in the neck-line with a slight accent here and there.

Now withdraw the fingers from the hole and guide the cardboard to a place nearer the lens where the aperture will be large enough to permit the entire head to be seen on the print. Allow a general exposure here of about the same length as that given each of the eyes. Gradually bring the card board nearer the lens until the entire negative has had an exposure. Replace the orange filter, remove the negative from the enlarger, and close down the lens to its smallest stop. Then, with your fist clenched and held in front of the lens, remove the filter and, with the shadow of your fist shielding the face of your

"George Dunham" Finished Print, Involving Framing, Elongation and Local Printing

image, revolve your arm and elbow, keeping the center of the print from being exposed. Work gradually nearer the lens until you have obscured the entire print. Replace the filter.

Your print is now complete and ready for developing. You have dealt with your material in a selective manner similar to that of a free-hand artist, with the advantage of being assured perfect drawing both of structure and of likeness. You have emphasized such interesting salient features as the eyes and mouth, have subordinated such secondary or disturbing elements as the nostrils, the bad shadow along the nose, and the confusing pattern of the dress, and have escaped from the literal, monotonous effect of the straight print of the same image. (See illustration). Moreover, you have achieved subtlety in the contour by losing and finding the outline, and, by means of "dodging in" you have obtained a gradation of tone that focusses attention by concentrating the strongest light on the point of greatest psychological interest.

The procedure of "dodging in", described above, is sufficiently important to merit separate comment. It consists in holding back from printing any desired portion of the picture, while diminishing the contrast of the remainder, thus forcing a higher contrast in the part held back. It is often a useful expedient in making a straight print of a head, securing an increased dominance of the face by reason of its

"Fear"
Straight Print

relatively increased contrast and of the darker tones in the corners of the picture. The student interested in landscape photography will find in "dodging" a fruitful field for experiment. Through its use surprising atmospheric effects may be obtained: a stormy glare may be thrown on a calm ocean; the moon may ripple over a mid-day sea; or the sun may be made to rise by the expedient of rotating the finger about a chosen point on the horizon.

A species of local printing is the process known as "vignetting". This utilizes the perforated cardboard previously referred to. An exposure is first made of the face (assuming you are dealing with a portrait negative), then the cardboard is gradually moved nearer the lens of the enlarger, giving progressively diminished exposure to the surrounding parts of the print. This yields a picture pale and under-exposed at the edges, deepening to its darkest tones at the center. The general effect is thus the reverse of that obtained by "dodging in". As a means of increasing PRINCIPALITY it is not successful, owing to the distracting high-key of the edges and corners.

3. Distortion

The type of distortion most frequently employed is *elongation.* By tilting forward the printing frame one obtains elongation in varying degrees, depending upon the angle of the frame. By means of

"Fear" *William Mortensen*

Finished Print Involving Framing, Elongation, Local Printin and Multiple Printing

cutting down the diaphragm to almost its smallest stop, it is possible to bring all parts of the image into focus, despite their differing distances from the lens.

Through distortion one escapes further than is possible by local printing from the literal, realistic conditions of the negative. It is for

this reason more limited in its applications. One must be very sure that the distortion is already suggested or implied by lines or forms in the original image. If there is, further, a hint of the bizarre, the symbolic, or the idealized, distortion may probably be resorted to with excellent effect. But be sure that the distorted form is (in Clive Bell's phrase) more "significant" than the original.

Examples in idealization are found in the accompanying studies of "Circe" and "George Dunham". The picture entitled "Fear" belongs rather to the field of the symbolic. Elongation was used in making all three.

This is the procedure for the first two. Tip the printing frame forward about fifteen degrees. Frame the head, being careful to keep the line of the features perpendicular. With the lens wide open, focus the image at the center of the face. (It may be noted in passing that slightly different distortions may be obtained by focusing at the top or the bottom of the image.) Now close down the diaphragm to nearly its lowest stop, or until the top and bottom parts of the picture become sharp. Give an exposure, which will of course, owing to the small lens aperture, be considerably longer than normal. Local printing may be resorted to also if you wish. After the exposure has been made, replace the printing frame in its usual vertical position, and, with the negative removed from the enlarger and the lens closed down, "dodge in" as described in the section on local printing. This completes the procedure in making the prints "George Dunham" and "Circe". For sake of comparison, straight prints from the same negatives are included.

The symbolic study of "Fear" is produced by a combination of local printing, elongation, and multiple printing,—all done during projection. A straight print of the original negative shows the extent of the manipulations. The printing frame is tilted and the negative focused upon it, as above described, taking care to allow space in the background for the addition of the graduated shadows. After closing down the lens till the entire image is in focus, an exposure is made, employing local printing to emphasize the dark shroud around the head, and to build up contrast near the center of the picture. Move the cardboard nearer the lens until the whole image has been exposed. Replace the orange filter and rack the enlarger back about an inch. This will of course produce a slightly larger image. With the fist so held as to protect the image already exposed, remove the filter and expose again, allowing only the dark edge of the drape and a bit of the diaphanous gauze to record themselves. Replace the filter and repeat the process, moving the enlarger further back each time for three or four exposures. Let each exposure be a little less than the one before, thereby securing the mysterious gradation of shadow-forms in the background. Finally, remove the negative, close down the diaphragm to its lowest stop and do the usual "dodging in".

In the December issue Mr. Mortensen will discuss Combination Printing and Montage.—Ed.

Comparison of Fine Grain Developers

Bland H. Casebolt

FINE grain is a subject that is mentioned in most cases when two or more photographers get together. Article after article has appeared in the photographic magazines until if all were put together no doubt a good size book would result.

In most instances some one is explaining his technic, while another is exploiting his own pet developer formula. Such is not true with this article, rather a comparison of the formulas and film that seem promising.

The vase chosen is smooth and the color is uniform, hence any mottled effect is due to grain. The background, however, is mottled cardboard. All negatives were made with the same lens stop, same lights and from the same distance. All enlargements are 20 diameters, and were printed on the same kind and grade of glossy bromide paper, the same developer, also they were timed so as to develop in the same length of time.

A method of physical development that has created considerable discussion lately, has been suggested by Dr. Odell. In condensed form his directions are to over expose five times and develop the film in a flat tray.

Prepare the following solutions:

Stock Solution A—(1)

Hypo	2 ounces, 280 grains	or 80 grams
Sodium sulphite	1 ounce	or 30 grams
Water	10 ounces	or 300 mls.

Stock Solution A—(2)

Silver nitrate	120 grains	or 8 grams
Water	6 ounces	or 200 mls.

Add slowly with constant stirring 2 to 1.

Stock Solution B

Amidol	17.5 grains	or 1.25 grams
Water	10 ounces	or 300 mls.

For use take one part of A, two parts of B and one part of water. Develop for one and a half hours, transfer to an acid fixing bath for five minutes, wash and dry. Figure 1 is made from an Eastman ortho film while in figure 2 a DuPont Superior (a super sensitive variety) was used. The difference in the contrast of figure 1 and 2 is due the natural difference in the negative materials used.

Fig. 1: *E.K. Ortho; Physical Development without preliminary bath,* 5 *times normal exposure.*

Fig. 2: *DuPont Superior Development and exposure as in Fig* 1*; insert shows contact print.*

Dr. Odell has gone one step farther by stating that normal exposure may be given, when a preliminary bath, composed of—

Water	32 ounces	or 1 liter
Sodium sulphite	350 grains	or 25 grams
Potassium iodide	140 grains	or 10 grams

is used. The film is first soaked in this solution exactly one and a half minutes, is then transferred to the developer. The time for development is between thirty-five minutes and one hour. The fixing time is increased to about half an hour. Examples of Eastman ortho and DuPont superior films, given a normal exposure and the fore bath treatment are shown in figures 3 and 4. Dr. Odell's statement about the exposure time is correct. The grain is the same regardless of whether a forebath is used or not. The prints shown here do not carry quite the contrast that figures 1 and 2 do. A slight increase in developing time would have corrected this.

Dr. Odell claims that films of exceedingly fine grain results when physically developed. In comparison with probably the best known so-called fine grain developer, the Eastment D-76, the grain is much finer. Figure 5 is an example of the results obtained with the D-76 formula on DuPont Superior film. So his statements were true, I believe, at the time he made them, however, as these tests show, finer grain and easier handling is obtainable by another method which we will discuss presently.

The bad feature of Dr. Odell's method is the necessity of using a tray. When handling the super sensitive emulsions considerable

For instance, there are subjects where the use of dead matte surfaces are rather disappointing, as the image seems to sink down into the emulsion on drying, causing the print to lose its richness, the shadows to flatten and the high lights to become dull, especially upon small average prints of the amateurish class. Prints of this type are often helped by being made on a glossy paper, or a velvet surface. Semi matte papers are good where softness and good detail are wanted, for instance in a group picture where the figures are small, the features would probably be lost on a rougher paper. In general, large heads are best made on a rough texture that will soften but in no way lose character lines especially in characterizations of older persons. The rougher papers are better where large prints are made which require breadth and atmosphere—small prints are often made on too smooth a surface, while medium sized prints frequently appear on paper that is too rough, for the best effect. Interesting and broad effects can be obtained by the use of many of the special surfaces such as, canvas, linen, parchment, opaline, etc.; such surfaces generally being productive of a pleasing looseness. There is not a lot to be said in this choice of surfaces as the effect obtained will vary according to the handling, but a little experience with their applications will be productive of surprisingly better results.

Color of stock on which the emulsion is coated becomes another important consideration. Proper color suggestiveness together with the correct texture for a particular print may combine to give surprisingly delightful results from an otherwise commonplace negative. Prints of a warm black color on either rough or smooth surfaces with an ivory tint yield results with a peculiar richness that "wears well".

Toning papers afford still another means of producing different effects—an occasional print in the predominating color of the subject breaks the monotony of black and white. However, the introduction of color must be delicately done or the beauty is lost, a mere suggestion, generally being preferable to a decided coloring of the print. In this class of work, there is hardly any method that surpasses the carbon process for richness and depth of tone.

This brings us to the consideration of tonal values in the perfect print, which may be defined as *A print that correctly reproduces all of the variations of light and shade in the original subject, in their proper relations and depths.* (In producing artistic results, however, it is often desirable to choose papers that give values of different scale than those of either the original subject or the negative.) Of course, prints can not be made to reproduce every intermediate tonal value of the subject if these values have not been retained in making the negative: so, the importance of knowing the comparative abilities of various films to record these values becomes manifest. Any negative will record a certain range of tone, or contrasts, depending upon:

(1) The amount of illumination on the subject.

(2) The ability of the various parts of the subject to reflect or absorb this illumination.

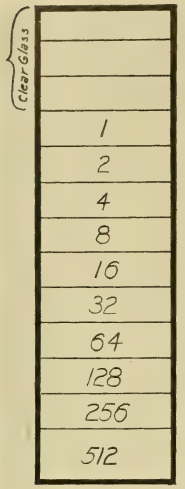


Fig 1

Fig. 1
Left. Numbering of Sensitometric Strips.
Right. Print from Sensitometric strip.

(3) The quality of the illumination, color of the subject, and color sensitivity of the film or plates used.

The variation in the ability of the subject to reflect light and its reaction upon the negative determines the contrast in tonal values (scale of contrast). In bright sunlight, the high lights of the subject might reflect three or four hundred times the amount of light reflected from the deepest shadows. Snow reflects as high as ninety per cent of the light falling upon it, under certain conditions, while in the average portrait studio a man's white collar might reflect fifty times as much light as the shadow portions of his dark coat. The black void past the open door of a dark room might reflect as low as two percent of the light received through the open door. This variation of tints produced upon the negative by different portions of the subject's reflected light, we shall call *The scale of contrast.*

If the lighting of a particular subject were such that 100 times as much actinic light was reflected from the brightest highlight as was reflected from the deepest shadow, we should say that the *ratio* of *scale of contrast* was 100 to 1, and it would be considered a contrasty lighting. On the other hand, if the lighting was so diffused as to make the highlights but ten times as bright as the deepest shadow, the ratio of the scale of contrast would be only 10 to 1, and the lighting would be

(*a*) *Long scale paper.* (*b*) *Medium scale paper.* (*c*) *Short scale paper.*

Fig. 2: A comparison of contrast scales for various papers printed through the sensitometric screen.

a soft, or flat, lighting. Ordinarily, the contrast ratio of the subject should be as great as it is possible to transmit through the print onto the negative, as only in this manner, can a great number of intermediate values be recorded in the print. It is the faithful reproductions of these intermediate, or half-tones that so enrichens the finished print. Normal exposure, which may be defined as: *such that in normal development, the deepest shadow is just recorded by the time the high lights have just reached proper printing opacity,* is of prime importance in the correct recording of these delicate tones. The negative should have a full scale of tones from detail in the shadows, to the lightest of tints in the high lights. There is a considerable latitude in the exposure of modern films under most conditions, many of them being capable of handling a ratio of contrast in the subject as high as 200 to 1. This means, that if the subject ranged from 200:1 in the ability to reflect light, and exposure was given to record fair detail in the shadows, the negative would properly record the full scale of tones up to and including the highest high light. Or, if the subject had only a scale of contrast of fifty to one, the exposure might be increased four times over the least correct exposure, still retaining the full scale of contrast. The

Fig. 3a: Result of printing a long scale negative on a long scale paper giving proper gradation of tones.

Fig. 3b: Result of printing a long scale negative on a short scale paper with resultant loss of tones.

negative would simply be of greater density, requiring longer to print, but would still be a proper exposure.

Now, regarding the finished negative. If the film used, had a long enough scale to record a scale of 50:1 in the subject, the negative will now be in the same ratio regarding *its* scale of contrast. That is: the shadows will transmit fifty times as much light (nearly) the densest highlight, and the negative will have a *ratio of the scale of contrast equal to* 50:1. Such a negative, would be considered a *long scale,* or contrasty negative. A *short scale* negative, would be one in which the ratio of printing opacity between the deepest and lighted portions in the negative was only 10:1, and the negative would be termed *flat.*

Now that we have carried this ratio system of comparing contrasts through both subject and negative, we shall see how this same ratio applies to the printing paper, in order that it may be intelligently applied in the printing process. Most manufacturers, in designing the contrast scale of their papers, label the various papers as hard, medium, normal, and soft or by numbers or letters indicating the degree of contrast, which is simply the scale of contrast for the particular paper. It would be much more informative if they designated each paper by the actual ratio in scale of contrast that the paper was capable of handling, the same as we have done with the negative. That is what we shall now do.

The variation in exposure necessary to produce the entire range of tones, from the lightest of tints to the darkest tint the paper is capable of producing, gives the scale of contrast for the particular paper given. For instance: if the exposure required to produce a barely visible tint on a particular paper is one second, and ten times that exposure just gives the deepest black the paper is capable of producing, the ratio of the scale of contrast for that paper is ten to one, and it would be a *short scale,* or contrasty paper. Now, if the paper required

Fig. 4a: The result of printing a short scale negative on short scale, or contrast paper, with correct results.

Fig. 4b: The result of printing a short scale negative on a long scale, or soft paper, with incorrect results.

100 times as much exposure (100 seconds) to produce its deepest black, it would have a ratio of 100:1, and would be considered a *long scale*, or soft paper. It must be understood, however, that papers are unable to record as long a scale as plates or films for the reason that there is a greater difference between the light *transmitted through* the high lights and shadows in the *negative* than there is *reflected* from these same portions of the *subject*. This means, from a practical standpoint, that only those gradations in the negative that can be reproduced by the printing method employed are of real value. Consequently, the lighting of the subject should not produce a higher contrast value in the subject than can be reproduced by the printing medium used, or some of the values must be lost at one extreme or other. Of course the lighting conditions, in the majority of cases is more or less out of control and in those cases it is impossible to do anything in this respect. Amateur printing papers range in ratio of contrast from about 10:1 to about 60:1—professional papers being softer, range around 70:1, while Bromide papers range from 15:1 to over 100:1.

This brings us to the application of sensitometry in making the print, and the sensitometric screen will now be described. The screen is nothing more than a film or plate exposed in sections so that each successive section transmits just half as much light as the preceding one, see figure (1). The exposure required to produce a barely perceptable tint to the negative is given the value of one. The next section will pass only half as much light, and is given the value of two. The third section will pass half as much light as section two or, one fourth of the amount transmitted by number one, and section three is given the value of four; the next is eight and so on as far as the scale is carried.

This screen can not be made accurately outside of a scientific laboratory, and without the proper equipment, as it is necessary to make

allowance for the fact that the increase in density of a negative is not strictly in proportion to the exposure through out the scale. Development is another factor to be taken into consideration as, both density and contrast, change with development. These scales can be purchased ready made, but if you care to attempt making one, a check upon the accuracy can be made as follows: place the finished scale in contact with a piece of printing paper, and expose in sections corresponding with those of the strip. the thinnest section is exposed so as to give a medium tint to the paper, and the exposure doubled progressively for each succeeding strip. On development, if the screen is correct, the paper should have an even tint over its entire area.

To find the scale ratio of contrast for any paper you may wish to use, simply place a sheet of the paper in the printing frame with the screen and expose, timing the exposure to produce a dead black through the thinnest portion of the screen. The result will be similar to Fig. (2a) showing a number of distinct gradations in the tints produced, and thus indicating the scale ratio of the paper. For instance, if the portion marked 2 in the scale of Fig. (1) has printed so as to show a barely perceptable tint, and the portion marked 64 has printed in the deepest black the paper is capable of recording, the ratio of the paper is 64:2, or 32:1, and that is the *ratio of the scale of contrast for that particular paper.* In Fig. (2) is shown a comparison of hard, medium, and soft prints made through the screen.

The ratios of various papers should be jotted down for future reference, as they are determined, for once this ratio is found for each paper used, it is then only necessary to determine the ratio of any negative it is desired to print from. This latter ratio is obtained by simply holding the negative up to the light and comparing the densities of the highlights and shadows with the sensitometric screen. If the densest highlight corresponds with the section marked 128 on the scale and the deepest shadow (thinnest portion) of the negative compares with the section marked 2 on the screen then the ratio of the scale of contrast for the negative is 128:2, or 64:1, and the printing paper used for this negative should have a scale of 64:1. It is, however, seldom desirable to have a print with dead blacks and absolute whites, so it is generally desirable to select a paper with a ratio slightly in excess of that for the negative if possible. In the use of the scale, one other factor must be given consideration. Some developers produce a stained image on the negative and for this reason they do not print with the same contrast as it might appear. This condition is not a serious hindrance, and a little experience in this respect will eliminate any such difficulties.

In figure three, are shown the results obtained with papers of different contrast from the same negative, which was a very contrasty, or long scale one, having a ratio of over 100:1. In Fig. (3a) the print has been made on a soft, or long scale paper having a ratio of over 100:1 which is correct. By the time the high lights received a light tint, the shadows had received one hundred times as much light which was

sufficient to produce nearly the deepest black the paper was capable of.

Fig. (3b) shows the print made on a hard, or short scale paper of ratio only 30:1 which is incorrect. In the time required for the deepest black to be obtained in the shadows, the highlights were unable to record a tint at all. If exposure had been made for the high lights in the print, all portions of the negative pass-thirty or more times that amount of light would have been recorded as a dead black, consequently, there would be no tones rendered above the middle of the scale. If exposure had been made in between highlights and shadows there would be tones missing at both extremes of the scale.

In Fig. (4) a short scale, or flat negative (ratio 20:1) has been used. In Fig. (4a) it has been printed upon a short scale or contrasty paper which is correct (ratio slightly over 20:1). This gives a full range of tones from a slight tint in the high lights to black in the shadows. In (4b) this same negative has been printed on a long scale or soft paper having a ratio of 70:1, which gives a flat print that would have been much worse on a still softer paper, but which could hardly be reproduced in print. When the highlights in this print had received enough light to give them a light tint, the shadows had only received twenty times as much, whereas, the paper required seventy times as much to produce a good black. Consequently, the shadows appear as only a dark tint. If the exposure was made for the shadows, the highlights would be too dark, for by the time the shadows have received enough exposure, the high lights have received one twentieth as much; whereas, they only required one seventieth as much, as the paper required seventy times as much exposure to produce its deepest black over the time required to produce a slight tint.

Thus we have seen how the contrast in the negative is dependent upon the contrast of the lighting on the subject, as well as other factors—how this scale of contrast may be retained in the print within certain limits, and how the effectiveness of the scale of tones may be altered through various other mediums at our command ,if we will but avail ourselves of them. Lastly, we realize how simple the application of the sensitometric scale really is, and how a thorough understanding of its principles may lead us to the utilization of the materials at hand in a more intelligent manner, and we are off on the road to better work.

Pin Holes in Miniature Negatives

D. E. Jack

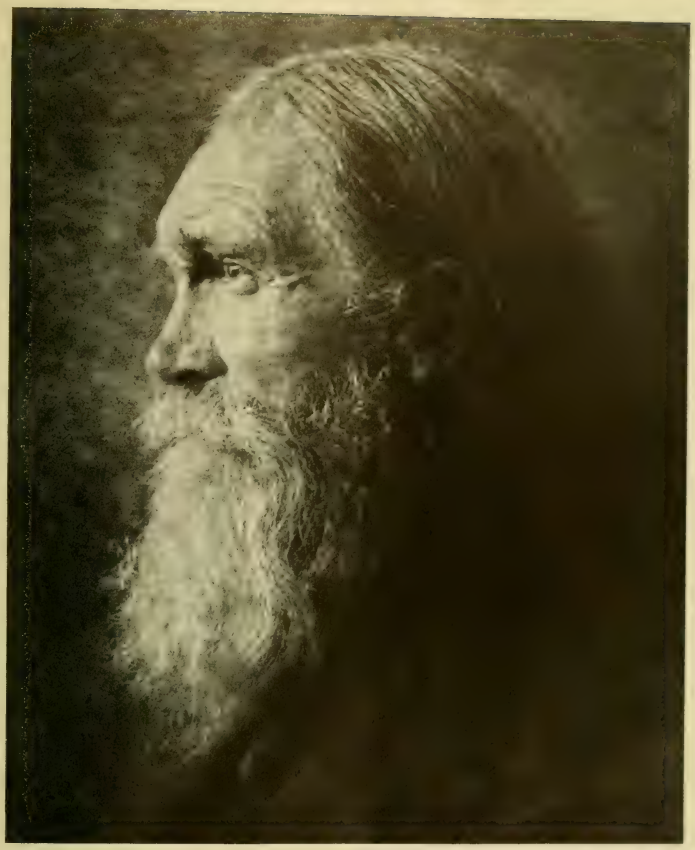
PIN holes in negatives are bound to occur in spite of all that we can do and when the negative happens to be one from a miniature camera the fault may be disastrous. Retouching a small negative requires skill beyond that of the average amateur and it is a very easy way to spoil an otherwise perfect negative.

I have found that the best solution is to re-touch the positive before exposure in the following manner. Immediately before the exposure is made, with the unexposed paper in place, the red or orange shade is placed over the lens and the image projected on the paper. A soft lead pencil is then used to touch up the area on the paper exposed to the light from the pin hole. The orange shade is then removed and the exposure made. The lead pencil mark which protects the paper from exposure washes off readily in the developer. When the print is dry, a positive retouching pencil may be used to blend the resulting white spot into the shade of its surroundings. This treatment also works very well in portraiture for the removal of moles and other skin blemishes.

Incidentally while on the subject of retouching positives the removal of lint and dust from the negative before placing in the enlarger by means of brushing with a fine camel's hair brush will save 95% of the usual necessary retouching. The only difficulty encountered with this is that the brush becomes saturated with dust and lint and as much remains as is removed. Dipping the brush in carbon tetrachloride and drying quickly by blowing on it will leave the brush clean and ready for use.

Showing spot from pin hole

Spot eliminated by pencil treatment



Advanced Medal Print, "The Old Pioneer" — *Beauford B. Fisher*

ADVANCED COMPETITION

November, 1933

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H. P. Reynolds
F. Y. Sato
James Terrill
Herbert Turrey
Luke S. Watkins

Our Monthly Competition

Our advanced group is fairly bulging with portraits this month. Variety is to be desired, of course, but compensation is afforded by the opportunity of comparing three pictures of somewhat similar subject matter. We will try to tell you why the judges placed the three portraits in the order in which you see them.

■ "The Old Pioneer", by Beauford B. Fisher, wins first place because of the commendable simplicity and complete naturalness of the pose; because it is so admirably portrays the philosophic calm, the personal tranquility, that seems such an integral part of this interesting old character; because with all this there is still a suggestion of inscrutability, a hint of mystery and the wisdom that is associated with age, that stimulates our curiosity and holds our interest; and because it approaches closely to technical perfection.

Notice the splendid modeling of the face, the roundness of the head, the absence of blocked up shadows, the fine rendering of hair and beard, and notice that in spite of the fact that a paper negative was used the texture of the skin has been well maintained.

We would not object to trimming a little off the right of the print and adding it to the left. Pictures in profile require considerable space in front of the face.

Data: 3¼x4¼ R. B. Graflex; 7½x8½ Graf Variable; 1 sec. at F:6.3 (Sharp Adjustment) on Defender X-F Pan. in Rodinal, by daylight in studio; Positive on E. K. Commercial Ortho by contact; enlarged negative on Defender Veltex; print on Defender Veltura DL in M. Q.; Paper Negative worked up by local reduction and use of Sunrise Stove Polish.

■ F. Y. Sato, in "The Procurator" is handling a forceful personality. His problem is to emphasize the strength of will which seems to be the dominant characteristic of his sitter. The intent expression is probably the most direct means of creating the impression of strength. The difficulty lies in the fact that it is very easy for the intent expression to become merely a stare. The difference between the two is subtle in the extreme and lies almost entirely in the eyes. This type of pose requires a model that is free from camera consciousness, and the photographer must not ask that the pose be held too long.

We feel that there is some suggestion of stare in this picture and that the modeling of the face is not quite so well done as in the first award.

Data: 8x10 Studio; 22″ Dallmeyer; ½ sec, at F:5.6 on E. K. Portrait with 4000 W Mazda; Metol-Pyro; Opal T print from paper Negative.

■ Lionel Heymann has tried something a bit more difficult than was attempted in the two pictures already discussed. If entirely successful this picture would have deserved first place. The principle short-comings are technical ones. The figure does not stand out from the background. The left shoulder and arm are completely lost and this gives the head the appearance of being unsupported on that side. The lack of detail in this area is emphasized by the strongly lit neck-piece immediately adjacent to it. The highlight under the right eye seems overdone and sets up a horizontal plane that is out of drawing.

Data: Studio Camera 11x14; 14″ Rodenstock; ½ sec. at F:8 on 5x7 E. K. Portrait Pan. with 3500 W Mazda; Paper negative on E. K. Opal.

■ Fred G. Korth's "Steel and Stone" strikes us as a paen of praise to Man's greatness as a builder. Notice how forcefully the sense of size, weight, and strength is portrayed. Those who prefer a literal interpretation of the classic rules of composition may object to the building being out of the vertical, and feel that the great mass of steel lacks support but neither of these points bother us. We like it.

Data: Zeiss Ikon Ideal 9x12 cm.; 9 cm. Schneider Angulon at F:25; ¾ sec. on Agfa Isochrome Plate, with Lifa Yellow Filter Medium; April, 11 A. M., sky overcast; Eastman P.M.C. No. 9 medium.

ADVANCED NOVEMBER

SECOND: *"The Procurator," F. Y. Sato, A.R.P.S.*

THIRD: *"The Story Teller," Lionel Heymann*

FOURTH: *"Steel and Stone," Fred G. Korth*

FIFTH: *"Persimmons," Christine B. Fletcher*

■ Christine B. Fletcher has employed an unusually short scale of tones in presenting "Persimmons". In doing so we fear that she fallen a victim to the chief enemy of such pictures—namely, monotony. The entire foreground and background are one even tone. We prefer the picture with about one third trimmed off of the left, because by so doing a large part of the uninteresting background is eliminated.

Data: 4x5 Graflex; 8″ Bausch & Lomb at F:22; 4 sec. by daylight on Defender Pan., in Borax; Veltura print in M. Q.; paper negative on Dassonville Opaline.

(Continued on Page 476)

Letters

Dear Sir:

The October issue contained but one disappointment to this old and valued subscriber. It seems to me that Mr. Sato falls far below his own high standard in "The Brigand". The Brigand is doing too little "briganding" and far too much of posing for his portrait. As you say in your own comments, the lighting and arrangement is perfect. I would only add "too perfect". The brigand stands back, shield partly raised as though danger has just been discovered. His strong left hand, however, grasps the **blade** of his weapon while the hilt is held uselessly aloft. The warrior is indeed in a bad spot if it is really danger that distends his eye and sets his face. I cannot get over the impression that the Brigand had been snatching forty winks on sentry duty when his commanding officer happened by with a flashlight.

By comparison, Dr. Thorek's "Fortissimo" seems alive with the spirit of the moment—a tooter giving his best with soul and cheek, caught in the act as only a Dr. Thorek can catch them—a print made most natural and human by the very things to which you object.

W. C. D.

Dear Sir:

Mr. Clem Portman's print of "Seaman Oleson" is easily the best print in the October competition. Human interest, composition, technic are excellent. A little more variety in the rather drab background or sky would be very effective.

This can be introduced on the negative or still better, the entire subject would lend itself admirably to a paper negative work-up.

In the latter event, the desired effect maybe produced and the pictorial value of the print enhanced. Such prints truly do not belong to the Amateur Competition. This should be in the Advanced Class.

"Hilltop" by Wm. E. Wing is a delightful landscape. Here also the sky is too bleak, a little differentiation of tone values and the introduction of some sky effect would enhance the value of the picture much.

"Maestro" and "Mary" as pictorial subjects leaves much to be desired. "No Fishing Today" by Dr. H. C. Atwood is much better than the other two mentioned.

I believe that the even mooring of the boats enhances the value of the composition. There is vibration in the reflection of the water. In the reproduction it is apparent that the shadows are not blocked. The print illustrates again the fine control which may be obtained via the paper negative route.

The print easily deserves second or third prize.

DR. MAX THOREK, F.R.P.S.

Dear Sir:

In response to your query in the October issue I suggest the titles "Senior" and "Junior" for the two classes of the competition.

P. DOUGLAS ANDERSON, A.R.P.S.

Dear Sir:

Incidentally, since we are all Amateurs, why not distinguish the divisions as Senior and Junior instead of Advanced and Amateur. It would really be a little more accurate.

R. C.

Dear Sir:

In answer to the letter of Mr. P. H. Oleman, I think the name Amateur suits very well. If one doesn't like to be classed as an Amateur, let him work hard and attain the Advanced class. That is the main purpose of the competitions anyway—to make you want to work hard and advance.

LEON CANTRELL.

Amateur Medal Print, "The Sun's Caress" *W. C. Day*

AMATEUR COMPETITION

November, 1933

Helen L. Barhan		Dalen Clipper
Joe Barton	Edna L. Breslawsky	Fred H. Cole
Heinz Bertelsmann	Roland Calder	Mrs. O. J. Cook
Cecil H. Biver	Leon Cantrell	Mrs. Margaret F. Currie
Eugene Bonnell	Lloyd J. Cartwright	R. E. Dalgity
F. H. Boyd	Bernard J. Cassidy	W. C. Day
Walter Bray	Stanley Chenko	J. Dorin

"The Sun's Caress" by W. C. Day, has that soothing sense of peace and quiet that makes a sunlit landscape so attractive. On first seeing the picture we felt that it was just about perfect, but on closer study we have the impression that the oblong patch of water to the right of the house is too obtrusive. It tends to draw the eye away from the natural entrance to the picture which is between the house and the trees. It is difficult to say what should be done in this case. If the patch of water is trimmed away it becomes necessary to trim from the top as well in order to avoid a narrow vertical shape that does not seem in keeping with this picture. Such a trimming gives added weight to the dark mass of foliage because it does not then round off at the top, and because the lighter toned areas of the picture are considerably reduced in size. On the whole however, we believe that the print is strengthened by trimming away all of the oblong patch of water and enough from the top to maintain approximately the present proportions. We would like to have some comments on this point.

Data: 3¼x4¼ Graflex; 7½-8½" Graf Variable; 1/30 sec. at F:4.5, two-thirds diffused, on S. S. Plenachrome, in Borax; K 1½ Filter; Defender Velour Black, in M. Q.; Clouds printed in from separate negative.

Heinz Bertelsman presents a fine technical job and some rather unusual subject matter in "Still Life at the Beach". In looking at this picture ask yourself these questions. Is there any actual esthetic value in pure craftmanship? Are you emotionally stirred by the technical excellence of a picture, aside from any other merits it may possess? The "New Photography" says yes, because only by the purest and best technique is photography able to perform its proper function of disclosing the essence of things. Older schools, while not denying the desirability of good craftmanship, hold that the idea, the emotional content, of a picture is not necessarily tied to execution. There is also a middle ground. Though extremists on both sides will loudly deny, it seems evident that both sides are moving toward it, and that arguments based on these distinctions are rapidly becoming meaningless. As a case in point, examine "La Nina", by Anton Bruehl, on the cover of this issue.

To get back to our picture, we must admit that it is lacking in arrangement and for that reason seems to be too heavy in the lower part of the print. Trimming from the top does not help nor do we believe that additional foreground would solve the problem. Were one or two of the strands of seaweed carried into the upper left of the picture, and the strands which run out at right curved toward the smaller rock we believe the whole would hang together splendidly.

Data: 9x12 cm. Voigtlander; 11.5 cm. Tessar; ½ sec. at F:32 on Agfa Plenachrome, with Voigtlander Alpha filter; Pyro-Metol, (E.K. D-7); Defender paper in D-72 with extra Bromide.

In "Prince Charming", Don Kirby Oliver offers us a fine lesson in emphasis. Notice how strongly the attention is directed to the baby by the placing of the three figures by the lighting, and by the fact that the mother and father are looking at the baby, while the baby is the only one looking toward the camera. The head and shoulders of the man are exaggerated in size due to working too close for the focal length of the lens, but this fault is minimized by the fact that the figure is entirely in shadow. The light patch in the upper right adds nothing to the picture and might well be subdued.

Data: 7" Aldis, at F:4; 1/5th sec. with 4 Photofloods diffused in Kodaflectors, 1 Photoflood in floor lamp; Defender X-F Special in Glycin; Defender Velour Black I, in Cumminone.

The charm of "Close-Hauled" by Roland Calder, lies in the interesting placing of the pulleys in relation to each other, and in the pleasing division of the sky area by the ropes. We had the pleasure of hearing a competent critic discuss this picture on an occasion entirely separate from this competition. He stated that the composition would hold together better were the three upper pulleys proportionately closer to the lower three, permitting a more compact grouping of the whole.

Data: 3¼x4¼" Auto Graflex; 7½" Bausch & Lomb Tessar; 1/50 sec. at F:8, on Portrait Pan, in Adural; G Filter; Defender Velour Black Veltex, in Amidol.

Karl Romaine successfully portrays a vivacious personality in "Clovita". The foreshortening of the right hand gives it an awkward appearance that somewhat mars an otherwise graceful pose.

Data: 4x5" Graflex; 14¼" Schneider Xenar, at F:5.6; 1/5th Sec., with 6 photofloods; Defender X-F Special in A.B.C. Pyro; Opal W, in D-72.

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3.

AMATEUR NOVEMBER

4↓

5↓

SECOND: *"Still Life at the Beach," Heinz Bertelsman*
THIRD: *"Prince Charming," Don Kirby Oliver*
FOURTH: *"Close-Hauled," Roland Calder*
FIFTH: *"Clovita," Karl Romaine*

AMATEUR COMPETITION
November, 1933

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Forrest Townley
Carroll Waddell
F. L. Wakefield
Wm. E. Wing
Herbert B. Woodling
Thomas L. Wright
Hi. Ziller

Editorial

THE young man in the picture is William A. Palmer, youngest member of the CAMERA CRAFT editorial staff, who, with this issue becomes the editor of our new Cinema Section.

At our request Bill sent in a few biographical notes, not intended for publication. They gave a far truer picture of Bill Palmer's modest, friendly personality, of his detailed experience in movie matters, than we could ever write. For that reason we are giving them to you, just as received.

"Started getting interested in movies while in the 6th grade with the acquisition of a toy projector using 35 mm. film. Kept adding gadgets to the projector, bigger reels, motor, higher powered lamps. Don't know why I didn't burn the house down with inflammable film and high wattage lights and no fireshutter.

"At the same time was interested in photography. Naturally came the desire to have a camera to take movies as well as project them. There were no cheap amateur cameras on the market. Eastman had not introduced 16mm film. Had to make my own camera for 35mm film. Couldn't afford negative; so had to use positive for both the neg. and print. Built more and better cameras in following years using parts from projectors and any available junk. 7 cameras in all.

"Acquired the use of a Universal professional 35mm camera, took pictures all through high school of activities. Made first photoplay while freshman, "Soles Afire". Never really finished it. Ran out of money. While sophomore in high school made second photoplay, "Yeastmold and Doughnuts", 1 reel 35mm photographed on positive film. During this time all processing was done in basement of home. Rebuilt old projector mechanism into printer. Made deep tanks and racks. Did some reversing of film, but had little success. Received first 16mm camera as graduation gift. Finally won over to the advantages of 16mm for amateur use.

"Met Ernie Page in first year in college, helped make 'The Fast Male', 4 reels 16mm burlesque on Hollywood's interpretation of college

life. Afterward collaborated with Ernie in many films, some photo plays, some medical and scientific, as well as sports. Ernie did continuity and direction, I did camera and technical work. Made 1 photoplay without Ernie, 'You Never Know'. Not so hot.

"Photoplays made with Ernie as collaborator: 'The Fast Male', 'Wages of Cinema', 'Boscoe the Bad Man', and 'Tarzan Jr.' Have made nothing but a few surgical films since."

As is well known "Tarzan Jr." won first prize in the largest amateur movie contest ever held, that conducted by the American Society of Cinematographers in 1932. The picture is now being shown to clubs and groups of all kinds throughout the country. A surgical picture made in 1931 was listed among the best 10 pictures of that year.

Send your movie problems to Bill Palmer. He will give them the careful attention that is characteristic of the ardent amateur that knows his hobby from A to Z.

CAMERA CRAFT is happy to congratulate officers and members of the Photographers International Association of America upon the selection of their new Secretary and Executive Manager, Mr. Charles Abel. Mr. Abel has proved himself a hard, intelligent worker, a man thoroughly acquainted with all of the photographers' problems. The spirit of the New Deal demands the right man for the right job. Photographers are in step with the times.

Code matters are still in a state of flux. NRA officials apparently feel that the Portrait, Commercial, and Photo Finishing divisions must come in under one code. A number of important changes will have to be made before the code reaches its final form. When definite decisions have been made CAMERA CRAFT will report them in the Association News Department.

Silver Trophy Cups Offered to Camera Clubs

In the accompanying illustration we show the four Silver Trophy Cups which will be awarded to clubs making the best record in the Camera Craft Monthly Competitions for the year 1934. Awards will be made on the following basis:

1. Clubs will be divided into two groups—large and small on the basis of membership, and identical awards will be made to each of the two groups. This is to make sure that competing clubs will be of approximately the same size. Large clubs will be those whose membership is 35 or more. Small clubs are those with membership of less than 35.
2. The four awards are as follows:
   (a) Large Cup to Large Club making highest total score in the Advanced Class.
   (b) Small Cup to Large Club making highest total score in the Amateur Class.

Will your Club win one of these cups?

(c) Large Cup to Small Club making highest total score in the Advanced Class.

(d) Small Cup to Small Club making highest total score in the Amateur Class.

3. Points in each of the four divisions, Large and Small Clubs, Advanced and Amateur Classes are as follows:
   5 points for First Award, 4 points for Second Award, 3 points for Third Award, 2 points for Fourth Award, 1 point for Fifth Award.
4. Each club has the opportunity of competing for two cups. One in the Advanced Class and one in the Amateur, but individuals within the club cannot enter in both classes. Individuals may choose the class in which they wish to compete, but the judges reserve the right to change entries from the Amateur to the Advanced class if the quality of the work seems to warrant it.
5. No individual may earn more than 15 points for his club.
6. It is well to understand that the conduct of this competition is in nowise changed by the addition of these annual club awards. Judging is still entirely on the basis of the individual print, and those who are not club members have the same chance of winning awards as formerly. The only difference is that now if a prize winner is a member of a club, his club will be credited with the proper number of points allocated for that prize.
7. Scoring for these cups begins with the January Competition, prints for which must reach this office on or before Dec. 4, 1933. It runs for 12 months concluding with the Dec. 1934 competition. Prints for each succeeding competition must reach this office on or before the 4th of the preceding month.
8. Club name, makers name and address, and technical description of print must appear on the back of each picture.

What To Do

- Study the rules which appear on this page and the rules governing the competition in general which appear in a full page advertisement in this issue. ■ Appoint a committee of one or two whose sole duty will be to collect and forward prints **each** month and on **time.**
- Divide your membership into two groups, one to compete in the Advanced Class, the other in the Amateur. It is not required that a club compete in both classes. ■ Be sure and send each month as it is the total score for the 12 competitions that wins. Let's go!

Cinema Section

Edited by
William A. Palmer

Filming Football

Are you going to take your camera to the Big Game? Some amateurs will immediately answer in the affirmative. But others, remembering previous attempts at getting the football classic in celluloid form, will reply that they think it is not worth the trouble to lug the camera around just to get a few feet of doubtful interest. It is true that most of the football films that are shot by home movie cameras are not very thrilling. There are a few general scenes of the stadium with the bands marching on the field. The kick-off is shown and then a few plays, most of which turn out to be simple line bucks which show nothing more than a pile of football uniforms. The regular cine lens is found to be rather unsuccessful at the working distance of the stadium seat. It is no wonder that many leave the camera home on the shelf. The average picture does not carry the atmosphere of the gridiron. What to do about it?

Several channels are open which should lead to more successful football reels. If the cinematographer is an avid devotee of the game itself, a reel or two of good telephoto scenes of the most interesting plays, some in slow motion, will be all that is desired, and to heck with the atmosphere. However, most of us are not possessed of the highest power telephoto equipment and can't afford to feed our flicker boxes at super speed. Yet, there is too much human interest and color surrounding the stadium to allow us to leave the camera behind because of the lack of a little telephoto lens.

All of the hustle and bustle surrounding the football encounter is good meat for movies. If the weather is good, there is a wonderful chance for a Kodacolor study of the football crowd. The pennants and posters, the refreshment stands and the ticket booths, the rooting section with their stunts and the bands—all these and many other scenes can be made into a reel that would have no other purpose than to create the football spirit. It would matter little what the game was or which way the final score rested. As a matter of fact the players would need only to be shown in a few scenes to complete the study. The movement of the crowds and the masses of color could give a won-

derful kaleidoscopic impression of the day.

The human interest can be captured by the ordinary film too. A series of closeups made in and around the stadium will be well worth the expenditure of film. The crowds arriving by auto, street car, and taxi—a little news vender yelling his blurred message,—the family looking for its seats while the crowd pours into the stadium,—the peanut hawkers and program boys calling their wares,—newspaper men operating their telegraph keys and typewriters—many little closeups, taken without the knowledge of the subject so there is no camera consciousness, will make most interesting pictures.

Suppose we see what might be done in the way of injecting a bit of continuity to start the football reel and help the scenes of the actual play. We will take for granted that Dad and young Bobbie are sufficiently "camera broken" so that they can do a little acting without appearing to be doing so. Our picture will go something like the following script, which should get audience interest through the use of close-ups in the introduction.

Scene 1. Fade in on close-up of ticket sign over booth.

Scene 2. Close-up of hand reaching in pocket for money.

Scene 3. Close-up of hands and exchange of money for two tickets. (This can be made at home in any place which looks something like a counter of a ticket booth.)

Scene 4. Close-up of Bobbie taken with Dad's hand holding two tickets in the form of a V in the immediate foreground. Bobbie's face is seen thru the aperture formed by the tickets. A broad grin spreads over his face.

Scene 5. Semi close-up of Dad holding the tickets in the same way as the previous scene and smiling.

Scene 6. Medium long shot. Dad and Bobbie leave the ticket booth and walk toward the gates of the stadium. (Here we have managed to introduce two characters, explain their relation to a certain extent, and tell the story of the introduction of our reel without the use of titles.)

Scene 7 and 8. General shots of crowd filing into stadium.

Scene 9. Dad and Bobbie find their seats.

Scene 9 and 10. Shots of stadium. Players warming up on the field. Bands are parading.

Scene 11. Dad and Bobbie seated, with eager anticipation showing in the face of Bobbie. Bobbie points down to the field.

Scene 12. The kick-off.

Now, there follows a number of scenes of interesting plays, some taken with a telephoto lens if we have one, others taken in slow motion. We photograph all the touchdowns if we are lucky and show a scene of the scoreboard after each one. We also show a short scene now and then of Dad and Bobbie reacting to the game. Bobbie is so excited that Dad has to calm him down so the other spectators in the near vicinity are not imperiled. During the half we show the rooting stunts and the band maneuvers. With the resumption of play we show more football interspersed with an occasional scene of Dad or Bobbie. As the climax of the game comes. Dad gets more excited and outclasses Bobbie in a show of collegiateness. A close up of a pistol being fired signifies the finish of the game. (This is faked at home with Dad's pistol and a blank cartridge.) Then a few scenes of the snake dance, or serpentine, of the victorious team and long shots of the crowd leaving the seats. Our final scene shows Dad and Bobbie, with a few other football fans in the background, walking away from the camera. The sky is a beautiful sunset and Dad and Bobbie are almost in silhouette as the scene fades out.

If a rather complete record of the football plays is desired, a few suggestions in the way of technical comment may be of value.

By far the most valuable accessory for a football game is a telephoto lens. A three inch lens is probably the most useful, for with it the full field of the two teams can be shown from a position at the top rim of the stadium. Yet, the image of each player will be large enough to study his movements carefully. Furthermore, a three inch lens can be used successfully with the camera held in one's

hand. Lenses of longer focal length will be found to exaggerate the movement of the camera too much, unless the camera is used on a tripod. A two inch lens will be found useful for some scenes, but it hardly substitutes for the three incher.

Perhaps slow motion is the next most useful cine aid for football. A very spectacular play, shown complete in slow motion, is a thing that should make any amateur swell his chest. Of course, slow motion eats up the film, but a scene or two is decidedly worth while.

There are a few details of camera manipulation that are pertinent. Always start a scene before the ball is snapped and let the camera run until the play is over. There is nothing quite so annoying as to see a play stop abruptly in the middle. If an unusual play happens unexpectedly and you can't get the very first of it, get as much as you can, but always be ready for the unexpected to happen. Look for spectacular plays. End runs and passes are apt to furnish the biggest thrills and, of course, when there is a chance for a score, there is a need to be ready with the starting button.

Many little devices may be used to dress up the film after the game is over. Unusual titles will help to gain interest of an audience. The program should furnish an excellent opening title, and the newspaper headlines announcing the outcome of the game is a fitting end title. Again, the titles may be double exposed over moving backgrounds of the football crowds. A spectacular opening could be made by a moving background of a football being kicked directly at the camera. This could be staged on the lawn at home. The camera, securely protected by some covering with an aperture just large enough to let the lens have a clear view, can be trained on a football resting on the lawn. Then, someone in football regalia should run up and kick the ball directly at the camera. Anyone with skill at the job should be able to make the ball go almost directly at the lens if not strike the camera protector immediately in front of the lens. If this is taken at 32 frames per second and then the film is re-wound in the dark room and the main title double exposed over the scene, there should result a scene that has all the explosive violence of a professional advertising film.

Many possibilities for football cinemas may suggest themselves beside those mentioned here. At any rate, there is no excuse to leave the camera at home. It may cost a bit for the film of the game, but the camera is admitted free at the gates and therefore should be no more expensive than taking a girl.

Flowers That Bloom On The Screen

There is a saying that a camera doesn't lie. That statement is not quite true if applied to a motion picture camera; for the portrayal of some scenes is certainly deceiving enough to approach falsehood. One of the most interesting of the tricks that a movie camera can play is that of speeding up the action so as to condense events that ordinarily take hours and days to transpire, into a short scene lasting but a few seconds. This time-lapse or time-condensation work that enables the entire life of a flower to be reviewed in a few feet of film, is not out of the reach of any amateur who can put various pieces of apparatus together with ingenuity and adhesive tape.

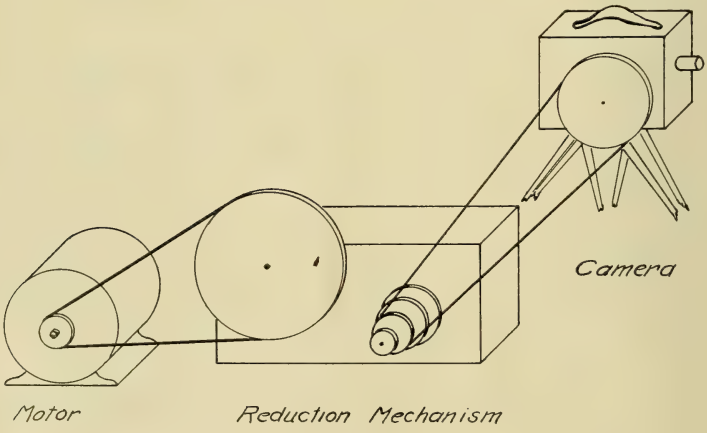
The time lapse camera is merely an ordinary motion picture camera with some mechanical device attached to take single

frames automatically at certain regular intervals. Then, when the finished film is projected at the rate of sixteen pictures per second, the action is speeded up many times. These intervals between pictures are determined by the time of blooming of the subject, if it be a flower, and the desired projection time of the finished scene. For instance, a picture of a rose bud which takes five days to open, is to last thirty seconds on the screen. The time interval, then, is fifteen minutes so that the picture, when projected will last the required time.

There are two general types of mechanisms that may be attached to the average movie camera to fit it for this kind of work. The first type consists of an elaborate system of machinery which operates intermittently, turning on the light for the photographic exposure and then clicking the camera for one frame under the supervision of an electric time clock. This is obviously a rather expensive and intricate set-up and it is not recommended to the average amateur.

The second type of mechanism to control the time interval operates the camera continuously at a very slow speed. The operation, then, is just the normal operation slowed down a great deal. The apparatus necessary to achieve this reduced speed is merely a train of gears or other means of reducing the speed of a small electric motor. The comparative simplicity of this apparatus makes it very suitable for amateur use.

The type of amateur camera most suited for time lapse work is the one that can be cranked by hand. The crank is replaced by a pulley wheel and a belt runs directly from this to the gearing mechanism. A number of devices can be used as speed reducers. Some, although they are makeshifts, serve the purpose adequately and are therefore just as good as those of expensive construction. A series of pulleys connected by belts, small pulley to large pulley, is a very expensive and reliable speed reducer. Gear trains found in old phonograph spring motors, especially the old Edison cylinder type, are fit candidates for time lapse outfits. The electric motor is connected to the smallest gear or the high speed side of the speed reducing device and the other side or slow speed shaft is fitted with stepped pulleys or series of pulleys of different sizes. This enables the operator to change the speed of the camera, and thus the time interval, by using the different sized pulleys in conjunction with that on the crank of the camera. The gear ratios of the speed reducer should be such that the stepped pulleys run at about one revolution every two minutes. The accompanying diagrams will



show how the camera and the gearing mechanism are hooked up.

The technique of photographing the flower pictures is briefly as follows: the subject is chosen. We'll say it is an iris. It is desired to make a picture showing the iris bud unfolding into a completely developed flower. The finished scene should last about thirty seconds on the screen and from experience it is known that the bud will take about ten hours to open in a warm environment. Thirty seconds screen time requires that there be four hundred and eighty pictures taken, since they are to be projected at the rate of sixteen per second. That means that there will be forty-eight pictures per hour or one picture every minute and a quarter. This, then, is the time interval and the gearing of the camera must be arranged to drive the camera at this rate. It is remembered that one turn of the crank exposes eight pictures. Now the exposure will be about one-half of the time interval or frequency of the pictures, in this case five-eighths of a minute; so the diaphragm of the lens and the lighting of the subject must be arranged so the film receives the correct exposure. Since daylight varies from time to time, it is best to use artificial illumination. This artificial illumination need not be strong; for the exposure is of comparatively long duration. Perhaps a twenty-five watt light with some diffusion will be plenty. There is no need to fear that the bud will fail to open in the absence of sunlight. If the stem is cut sufficiently long and the water in which it rests is slightly warmed or if a few ivory soap chips are placed in the water, the bud will open on scheduled time with all the beauty it would have if it were in the garden.

After the exposure is checked, the flower is placed and the lights turned on, the camera is started and allowed to run. The lights remain on continuously during the ten hour period while the camera faithfully makes its four hundred and eighty pictures, one after the other, whether it be day or night, rain or shine.

Selling Points - Points to Sell

John P. Lyons

Last month we promised to discuss the photographic needs of the Printing Trades journals, but a reader interrupts to inquire as to markets for pictures of fires, wrecks, floods, etc. Well, let's look at the record.

Estate-O-Graph, 222 East Ohio Street, Indianapolis and the Insurance Pictorial at the same address will buy all kinds of news pictures illustrating insurance disasters. Besides the regular news story, they want all of the insurance information in connection with the case. Want exceptionally good pictures and cases which point a strong insurance moral.

The Dispatch Photo News Service, 207 W. 25th Street, New York, sell the illustrated window displays you see in so many retail store windows. They buy "spot" news pictures of disastrous fires and automobile accidents.

The Elliott Service Co., 242-250 West 55th St., New York, a similar service will buy photos of striking fires, auto accidents, gas and steam explosions, storms, etc.

P. B. Oakley, Geneva, N. Y., a syndicate is always in the market to purchase up-to-the-minute news photos such as fires, wrecks, floods, disasters, etc.

Grit, Williamsport, Pa., a mail-order paper pays $1.00 to $1.50 for odd, or freak accident pictures.

The Aetnaizer is a house-organ of the

Aetna Life Insurance Company, Hartford, Conn., and will buy photos of neglected insurance hazards or unusual accidents that resulted in loss of life.

American La France Co., Elmira, N. Y., will buy photos of fires prominently displaying their fire fighting apparatus and Foamite engines and extinguishers.

DuPont, DeNemours & Co., Wilmington, Del., will like photos of their products blasting wreckage and debris after accidents.

Fire Engineering, 24 W. 40th Street, New York, a magazine that appeals to fire department heads, likes photos and illustrated articles on new ideas in fighting fires, rescue work, etc. Has a department titled "Recent Important Fires" using photos with short recital of facts, damages, accidents to firemen, etc.

Metalcraft, 1415 W. 4th Street, Jamestown, N. Y., exploits the use of metal in roofs, doors, gates, office and home furniture. Any pictures of disaster that might point a moral advocating the use of metal would be interesting to them.

Symbol is a house-organ published by the Dominion Messenger and Signal Co., Toronto, Ont. Like pictures of spectacular fires, safe and bank burglaries. Particularly if they indicate a moral advocating the use of their devices.

Occasionally, an accident picture with a mechanical slant can be sold to the Popular Science and Modern Mechanics group.

The Rotogravure Sections of local newspapers are always interested in unusual accidents and disasters, particularly if their staff photographers failed to cover. Scoop pictures of this kind should bring handsome remuneration.

Syndicates buying spot news pcitures along this line are Keystone-Underwood, 219 E. 44th Street, New York; Associated Press Photo Service, 383 Madison Avenue, New York; Chicago Tribune Newspaper Syndicate, 435 N. Michigan Avenue, Chicago; Feature News Service (N.Y. Times) 229 West 43rd Street, New York; Internation News Photos, Inc., 235 East 45th Street, New York and World Wide Photos, 229 West 43rd Street, New York. In submitting photos to syndicates it is best to use air-mail and if your pictures are exclusive, it may be advisable to "dicker" by telegraph first. In this way you insure yourself of immediate acceptance and can perhaps, by placing your pictures in a competitive market, obtain a more favorable rate.

The trade paper group presents a good market for pictures that point a moral or that can be tied-in with a "preventive" talk. A view of an accident, presented with another view showing how someone else is taking precautions to prevent such accidents will be snapped up quickly. Certain trade papers want photos applicable to their editorial leanings. Nation's Traffic, for instance, Title Guaranty Building, St. Louis, would be interested in automobile accidents that might have been prevented with traffic control devices.

Construction Methods, 330 W. 42nd Street, New York, covering the construction of roads, streets, public works, water supply, dams, harbors, bridges, railroad construction sewers, pipe lines, industrial buildings would be interested in accident pictures that point a better method, or a weakness of present methods. Same applies to Mill and Factory, 420 Lexington Avenue, New York, going to executives of industrial plants. The Safe Foreman, 108 N. Wacker Drive, Chicago, interested in safety practices, accident prevention, etc., would buy photos that point a moral. The lumber trade papers would undoubtedly buy spectacular forest fire photos. The metal journals would similarly buy photos that show competing materials suffering disaster, thus pointing the way for acceptance of metal as a preventive. Pictures to appeal to this last group need not be timely or up-to-the-minute. In fact, the publishing schedule of the average magazine is not flexible enough to permit the use of timely photos. However, after you have disposed of your pictures to the markets that demand timeliness, if you still retain the right to sell your pictures elsewhere, no doubt many additional markets can be unearthed, if you will but use your imagination in adapting the subjects to appealing captions.

Notes and Comments

Worsching Counter-Light Cap

The above named article appeals to us as an unusually efficient lens shade and filter holder. It consists of a tube with a cup shaped mouth, at the opening of which is a lid that swings out and may be set at any angle to cut off the light. Each cap is equipped with two rectangular diaphragms, the large one for use with short focal lengths, the small for use with long focal lengths. These do not reduce the effective aperture of the lens but are designed to eliminate that part of the cone of light which would not reach the film except by reflection from bellows or other interior parts of the camera. Such reflected light may cause serious fog, especially with the newer fast emulsions. Hugo Meyer & Co., 245 W. 55th St., New York, N. Y., have a splendid pamphlet describing the Worsching Counter-Light Cap in detail. Write for it, or inspect the article at your dealers.

Bausch & Lomb Lenses

The name Bausch & Lomb is everywhere synonymous with quality and dependability in lens manufacture. In selecting your lens do not fail to inspect the Bausch & Lomb line which includes a lens for every purpose. A letter to the home office at 706 St. Paul St., Rochester, N.Y., will bring you an interesting catalogue.

Course in Microscopy and Photomicrography

An intensive evening course in Microscopy and Photomicrography given by Mr. George H. Needham, M.S., F.R.M.S., under the auspices of the Bausch & Lomb Optical Company of California, will be repeated again beginning Wednesday evening, November 15th. The course is designed for amateur and professional workers who desire to use the microscope to best advantage and apply it to the taking of photomicrographs. Lectures and practical demonstrations will be given one evening each week for ten weeks from 7:30 to 9:30 P. M. The first six sessions take up the correct use of the microscope and its optical components, methods of critical illumination, work with transmitted light, dark field and polarized light, and the simpler methods of mounting. This will be splendid preparation for the practical work that the student will do in Photomicrography during the last month of the course. For further particulars apply to Mr. George H. Needham, c/o Bausch & Lomb Optical Company, 593 Market Street, San Francisco.

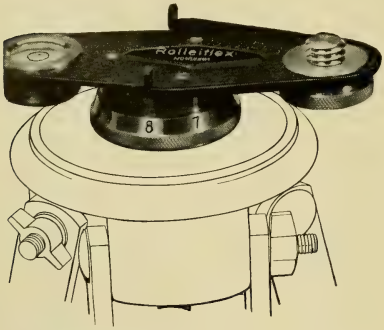
Bear Enlargement Exhibit

Photo Finishers throughout the country will be pleased to learn that the Bear Photo Co., of San Francisco, have just completed a very successful Invitational Colored Enlargement Exhibit. Over 1000 exhibits were shown in the auditorium of the Emporium with plenty of wall space for each print. Mr. Albert Hansen reports that customers and dealers alike were delighted with the affair. He is entirely sold on the idea and plans to make it an annual feature. Here is a tip for others who plan such shows. Mr. Hansen wished to be sure that visitors would approach the exhibit with the proper respect. Delving deep into his knowledge of psychology, he placed an oriental rug at the entrance to the hall. The instant a gentleman's foot touched that deep soft rug, off came his hat and on went his best behavior.

Color Your Snapshot

Last month, in these columns we spoke of the pleasure to be had in coloring your enlargements with oil colors. Many of us have favorite snapshots that have been printed on glossy paper. These also may be beautifully colored by the use of Water Colors which take readily, with the proper

preparation, to the smooth surface of the glossy print, where oils will not stick. The Peerless Color Laboratories, Rochester, N. Y. will send you information on this point.



Rolleiflex Accessories Panorama-Head

With the many new accessories that are now available the Rolleiflex becomes an all-purpose camera in fact. With the simple, easily operated device shown in the cut it is possible to make a continuous panoramic picture the whole length of your eight exposure roll film in either of the Rolleiflex sizes. This device is especially useful in taking pictures of groups, or in scenics where a wide angle of view is required. It enables you to make an entirely different type of picture that formerly could only be obtained with the elaborate equipment of the professional photographer. For further information see your dealer or write to Burleigh Brooks, 127 W. 42nd St., New York, N. Y.

New Weston Meter for the Leica

The Weston exposure meters have gained an enviable reputation. A special model of the Weston meter known as the **Leica-meter,** calibrated in accordance with the lens and shutter settings on the Leica camera (1 sec. to 1/500 second), is now available.

The meter itself embodies the famous Photronic cell made by Weston, and is of the small, round type, such as is also available for amateur movie cameras. The indicator moves over a double scale which is calibrated in shutter speed settings. The top scale refers to super pan films, while the lower scale is for modern ortho films. The meter is read for a lens setting of f:6.3 directly, but a table is engraved on the side of the meter which instantly converts this lens speed to any other at a glance.

See it at your dealer or write direct to Spindler & Sauppe, Inc., 86 Third St., San Francisco, or 811 W. 7th St., Los Angeles, Calif., for further information and a booklet describing this meter.

New "Movieflood" Lamp

A new, high-powered light source for studio photography, the 2000-watt "Movieflood" lamp, has been announced by the Incandescent Lamp Department of General Electric Company at Nela Park, Cleveland, O.

The "Movieflood", big brother to the popular "Photoflood" lamp, produces approximately 68,000 lumens of light of maximum photographic effectiveness. (A lumen is the amount of light necessary to illuminate an area of one sq. ft. to an intensity of one footcandle). Its size is the same as that of the 1000-watt lamp used in general lighting service, 6½" in diameter and 13⅛" from top to bottom. It is designed to operate on voltages from 105 to 120 inclusive, and at 115 volts has a design life of 15 hours. It has a mogul screw base, a clear glass bulb, and can be burned in any position.

High-powered, high-efficiency lamps such as the "Movieflood" have a tendency toward bulb-blackening after a period of service. To overcome this characteristic, the new lamp contains a quantity of cleaning powder which, when the lamp is shaken, removes the blackening and restores the clearness of the bulb.

Cinex Film

The Cinex Film Co. are now offering a low priced Super Sensitive Panchromatic Film in 16mm size in addition to the ortho emulsion we mentioned in the last issue. Write to 221 Golden Gate Ave., San Francisco for full information.

CAMERA CRAFT

"Odalisque" Salon Champions Exhibit Portland Ore Dr Max Thorek

REG U S PAT OFFICE

DECEMBER 1933
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PROJECTION CONTROL (Con't) . . William Mortensen
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NEW CINEMA SECTION, Edited by . . William A. Palmer

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"Shadowless"
Fred P. Peel, A.R.P.S.

Shadowless Lighting

Fred P. Peel, A. R. P. S.

EVERY serious camera worker at some time or another cherishes a photographic ambition. This ambition may lead in any one of a hundred or more directions and should the enthusiast ever come abreast of the leaders in that special endeavor he is apt at least to be satisfied, though the chances are, however, that he will keep on until he is ahead of the rest and is clearing his own trail.

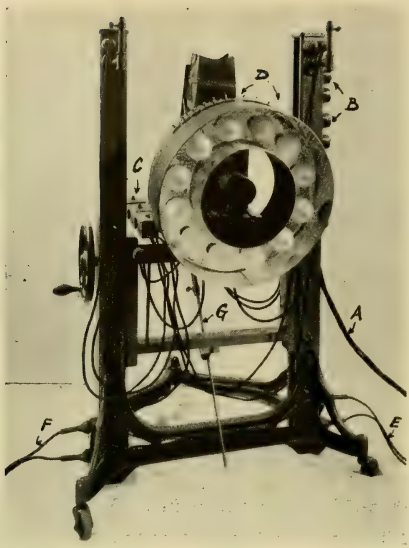
My particular ambition a few years ago was to produce extremely high key photographs without recourse to pencil. It was obvious that to accomplish this in the studio I must use very flat lighting. This meant that the lights must be placed near the camera. So I proceeded to bank several spots and floods about the lense. The results were not bad. In fact, several pictures so made are still active in salons. The best known of these I call "Design for Radiator Cap".

However, in this method there were uneven shadows in the background and uneven light on the object that I did not like. I was not satisfied. It was this defect in these first prints that gave me the simple idea of a continuous circular light about the center of the lense which some call the doughnut lamp but which I call my Shadowless Light.

The lamp is made up of a "U" shaped circle of tin with twelve lamp sockets bolted to the bottom of the "U" and evenly spaced in a circle. The inner diameter (the lense hole) is 10" while the outside diameter is 18". The depth of the lamp is 6". The lense of the camera is placed in the center of this 10" diameter.

Along the rear edge and at the top of the lamp are twelve auto dash toggle switches. (one for each bulb.) The twelve bulbs are fed by two circuits and so wired that no two adjacent bulbs are fed by the same circuit. In other words, they alternate in circuit arrangement.

The bulbs used are photoflood and the two feeding circuits are so wired thru a double-pole-double-throw switch that the bulbs may



Front view of Camera Stand

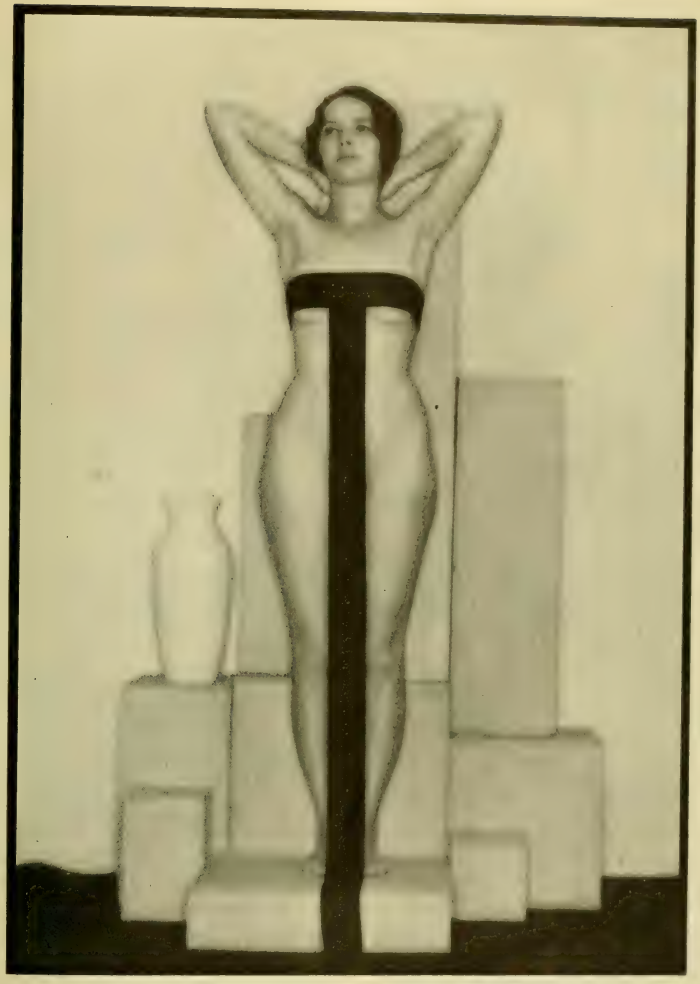
Showing "Shadowless Light"

The stand is wired for central control of all studio lights. The four-conductor cable at "A" provides two feed circuits which lead directly to the main switches at "B" and are there divided into four circuits. Three of these are for flood bulbs and hence lead to the voltage control switches at "C". One of these circuits is used exclusively for the "Shadowless Light"; one leads back thru the cable "A" to the back of the studio and is used for spots and back lighting. The third passes out at "E" and "F" and leads to the two banks of portable front lights. Of the twelve switches at "D" each controls one of the twelve bulbs in the circular light. The special camera tilting adjustment at "G" permits the camera to point almost to the floor.

burn on 55 volts or 110 volts. The bulbs, when operating on 55 volts, will burn for one thousand hours and as most all exposures are made with this voltage the first set of bulbs should last for years. By throwing the change over switch, however, the light increases from 1200 watts to 9000 watts.

Makers of fast pan film will tell you that this is too much light. I find, however, that I need all of this light on some occasions. In the first place the camera must be equipped with a lense of rather long focus to procure proper results in shadowless photography. This insures not only proper drawing but brings you back far enough so that the lense beam and the tangent light beam (Fig. 1 "C") are almost parallel.

Should one attempt this type of lighting with a wide angle lense the tangent edge as seen by the lense would be several degrees nearer the camera than the tangent edge as seen by the lamp and one would



"The Vase and the Maid" Fred P. Peel, A.R.P.S.

"The Lady in White"
Fred P. Peel, A.R.P.S.

then have no dark outline for the object, which is the very thing sought after.

Another reason for needing the full power of the lamps on an occasion is when a subject is to be photographed that requires a background of from seven to nine feet. This, with a long lense, will place the camera quite a distance back and as the lamp must always be with the lense its light will decrease with the square of the distance away from the object.

As the high voltage is only used for the short interval of the exposure there need be no fear as to the ability of the wires and switches to stand the load. A thirty Amp. fuse is all that one need have on the line.

A pure shadowless picture can only be made in a dark room where the sole source of light comes from the "Shadowless Lamp". Some pleasing results, however, may be obtained by the use of spot lights along with the shadowless lighting. And again, one or two bulbs in the ring may often be used in regular portraiture to soften a shadow or a wrinkle.

We were taught by the "old timers" in the art that to portray a sphere with the greatest illusion of roundness and of the third dimension we should first have a light of one point source and then move it sideways to a point about 45 degrees from the vertical plane

"Mrs. Taylor"
Fred P. Peel, A.R.P.S.

of the camera, then elevate it to a point 45 degrees above the horizontal. Along with this fundamental we have been admonished to keep away from flat lighting.

Perhaps it was because of this prohibition of flat lighting and the very human tendency to tread forbidden ground that started me on the track that lead to shadowless lighting. And now because the "old timers" proved that they were right by the use of line and angle I will select the same means of proving that there is still another way to show roundness.

In Fig. 1 is shown a diagram of my set-up. Just imagine the "object" as the cross section of a sphere. If you will follow the light ray "A" from the bulb "X" you will note that it strikes the object at the point "A" and is reflected almost directly back into the lense. This will cause a highlight at this point. Now follow the light ray "B" to a point about half way around to the side of the object and you will note that it is reflected to the side at an angle equal to the angle of incidence. Thus the point "B'" will be illuminated with an intensity equal to about half the beam of light.

Following the ray of light "C" you will observe that it is tangent to the circle and thus the light passes on to the background and the point "C'", being unilluminated, becomes a dark line. And so each of

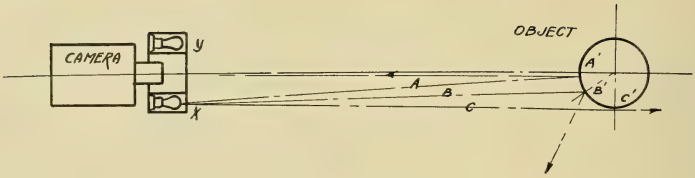


Fig. 1

the innumerable rays from "A" to "C" will diminish from 100% to 0, depending at which point on the circle it falls.

Should only a white background be used and placed quite near the object then a dark halo will surround the object due to the light from the bulb "Y" crossing over to the opposite side at a decided angle to ray "C".

This is corrected by using a background made up of a sheet stretched tightly to a light frame and with a lamp placed just behind it and in line with the object. If the light behind the ground is spread out or placed too far back of the sheet it will tend to defeat the object sought, i.e. outline or shadowless photography. By so placing the light the back illumination will highlight the outlines of the subject. By keeping the ground only just far enough back to be out of focus and the rear light in very close to the ground then the subject will, before the front lights are turned on, look as though it had a halo around it. This light halo should be only just strong enough to balance the dark halo caused by the front light.

If the object photographed is a full figure then one back light will not be sufficient. In this case use three or four lights in a vertical string, placing the smaller bulbs near the ankles and the large ones back of the hips and shoulders. It is best to arrange the back lights with no other lights in the studio and see that the light halo is even all around the outline of the object.

The finer the texture of the sheet used the nearer it may be placed to the object without the texture showing.

For portrait work I use a lense opening of 6.8 and for figure work from f 11 to f 16 with exposures from a tenth to a half second. If commercial pan film is used nothing need be said about development. However, if the extra fast pans are used I suggest that the developer be prepared for contrast.

If one wishes real sketchy results such as "Mural Section" one must work for contrast right from start to finish. Use a contrast film (commercial pan), develop for contrast; use contrast paper and again develop for full contrast.

The sketchy effect will be further enhanced if a white rough matt paper is used such at P.M.C. No. 3 or Velour Black Medium Weight Rough Matt. (Both contrast grade)

"Mural Section" Fred P. Peel. A.R.P.S.

Very high key prints are shown to advantage when they are double mounted on black paper so as to show a narrow black border about the edge. This tends to hold the eye within the picture space.

All negatives are made sharp with an anastigmat lense and then softened very slightly in projection.

When I started this experimental work it was really to produce a new type of print for salon work and my idea was to adapt it to figure work only. However, the "Lady in White" showed me that there were possibilities in dramatic portraiture. And now as the months go by I find that I use my light more and more in the portraiture of women.

The Shadowless Light is, to my mind, the most flattering light by which a woman in her late thirties (or older) may be viewed. Wrinkles simply disappear. Hollow cheeks are so slightly outlined as to be easily retouched. Deep set eyes are brought to the surface. Thick lower lips are narrowed and *some* wide mouths are shortened.

There is just one drawback to this lighting in portraiture: that is eye reflection. It is quite impossible to so photograph a person with glasses. I have also found it almost necessary to have the subject look directly into the lense so as to cause the circular catchlight or reflected image of the lamp to fall in the pupil. In this position the reflection may be etched out of the film or spotted out on the print or allowed

to remain as I did with the "Lady in White" and also in the portrait of Mrs. Taylor. Should the eyes be turned from the camera the catch-light will fall partly in the white or in the iris and then the correcting measures require considerable skill.

Another rather profitable trick that I have learned to do with my shadowless light is to make a stout woman look thin. I am sorry that I have no released samples to use for illustration but I believe I can state clearly how it is done.

Use a very dark background, then drape the shoulders of the lady with an equally dark drape, keeping the drape up close to the neck and allowing a long narrow "V" in front. Now arrange two focusing spots in back so that the hair is brilliantly tiplighted, taking care that none of this light falls on the cheeks. Now turn on the shadowless light and make the exposure. The dark outline of the cheeks will blend in with the background or hair and the effect will be a narrowed face. The effect will be still greater if only the top and bottom four bulbs are used, thus diminishing the light on the side.

The cost of the materials of such a lamp as I have just described should not exceed $10.00 in any part of the country and the fun and profit one will receive from the device will soon pay for the expense. I wish you luck.

"La Chatte" **Straight print from Negative No. 1**

Illustrating "Projection Control"

Projection Control

Continued from November Issue

William Mortensen

4. Combination Printing and Montage

THE term "montage" was originally applied to a technical innovation developed by the Russian film soon after the Revolution, but it is equally applicable to an analogous procedure with "still" pictures. Differing theories and conceptions of montage have developed, involving rather abstruse philosophical points, but the fundamental principles are clear and unquestioned. Montage means building up and reinforcing an idea by the combination or juxtaposition of diverse pictorial elements. The idea may grow out of likeness of the elements or be generated by the clash of opposites. Always in montage there is the overtone of *an idea* that is not present in the picture elements themselves, but results from their combination. In the accompanying study of "La Chatte", for instance, the strange hauteur of all cats is commented upon in terms of the inscrutability of the mask and of the ancient mystery of the pyramids.

Mechanically speaking, montage is a matter of combination printing; but not all combination printing is montage. In "The Tribunal", for example, the construction is entirely in terms of literal picture elements, not of ideas.

"La Chatte" will serve to illustrate the mechanical procedure of most montages. Straight prints of the two negatives reveal that the subjects were photographed with a white background, which is a requisite for negatives to be used in combination in the manner herein described.

Place the cat negative in the enlarger and give it a normal exposure with slight additional emphasis to the head by means of local printing. Adjust the orange filter to prevent further exposure, and with the wax pencil indicate on the glass of the printing frame the principal points in the outline of the cat. Substitute the second negative, adjusting it to its proper relationship to the first image by means of the guide marks. Erase the marks, remove the filter, and give an

"La Chatte"
Straight Print
Negative No. 2

exposure about half the length of the first one. This gives an impression of another lighter-toned plane and permits the cat to dominate the composition. For the final step, close down the diaphragm and "dodge in" slightly to blend the two images.

"The Tribunal" is included as an extreme instance of combination printing, representing the most intricate problem that the student is likely to undertake. It illustrates the ability of combination printing to suggest spaces and properties wholly unavailable to the average student who wishes to experiment with complicated arrangements. The composition of "The Tribunal" was planned by means of a sketch. The position of the elements being thereby established, a separation of the groups was made in such a way as to accommodate the facilities of the studio in space and material. Five negatives were needed to accomplish this. It will be immediately noted from the accompanying reproductions that the relative size of the original images is considerably altered in the finished study. The necessary readjustments of proportion were of course made in the process of projection. Such portions of the negatives as fall behind other objects in the finished composition were opaqued out. Opaquing will be noted on the negative of the standing monk, as well as on the lower part of the legs of the man who is pulling the rope. The picture was printed in the natural order of receding planes, as numbered on the cut. The first negative was given the longest exposure, producing a near-silhouette. The three negative comprising the middle distance received a normal exposure,

"La Chatte" William Mortensen

Finished Print Involving Montage, Framing, and Local Printing

while the last one, of the large wheel, was allowed barely to record itself.

Pax Vobiscum

Projection control is a fascinating field and a dangerous one. Superior technical ability is needed and good taste to apply it. It cannot be too strongly emphasized that projection control is *not* a flourish or a fancy finish to a picture: it is integral to the picture, and its use must be conditioned by strict relevance to material. Let nothing that has been previously said about the lesser importance of "picture taking" be construed as sanctioning anything but the most careful procedure at *all* stages of photographic work. Projection control must not and cannot be used to cover up earlier incompetence or carelessness. A good negative, correctly lighted, correctly exposed, and correctly developed, is absolutely necessary.

The procedures described may sound simple, but in first trials they will prove extremely awkward and difficult. Until the requisite manual skill is acquired don't look for any great results. And don't rush before the public, or even your admiring friends, with the early fruits of your experiments with projection control. At this stage it is not well to count too much the cost or to be niggardly of supplies. Be prepared to spoil, or rather to dedicate to educational purposes, many gross of enlarging paper.

Straight prints from the five negatives used in the composite print "The Tribunal"

Only through painful experiment and discovery may one evade the trammels of the merely technical aspects of the photographer's craft. Beyond technique lies the field of personal expression through purposeful and selective dealing with material. While it is characteristic of the artist to love the purely sensuous qualities of the world, the multitudinous textures of surfaces, the strange shapes of things—the simple recording of these for their own sake, the literal representation of them, does not constitute art. Intimate studies of a cart wheel, a cabbage, or a compound fracture, though they may be exceedingly fascinating and useful in affording valuable problems in composition, in exploring the possibilities of form relationship, and in revealing new fields of pattern and design, must ultimately fail of appeal because of their negligible emotional content. Human emotion has been the basic material of all great art in the past, and always will be, though each generation will express it through its own forms and patterns.

So every artist, when he comes of age, must turn from the primitive sense experiences of the outside world, with its fascinating sights, sounds, and smells, to the conflicts and tranquilities, the complexities and simplicities, the contradictions and unities of the human soul. With the few brittle tools of his craft he will attack huge problems and majestic issues, and will audaciously try to realize the universal in the particular, the eternal in the transitory. In the world's ultimate opinion he may fail; but at least he will have dealt with man-sized problems.

"The Tribunal" William Mortensen

Finished Print, Involving a combination of Five Negatives, Synchronized and Framed by means of PROJECTION CONTROL

Commentary on Pictorialism

Albert Jourdan

Inspired by the Portland, Oregon Exhibition, Oct. '33"

AT all times and places every man who expresses himself, in any way, and no matter why, does it through the medium of pictures; of pictures only, and nothing more nor less. Every spoken or written sentence is, in effect, a graph, and some critics assert that the art of making pictures with words, by writing, is more difficult than drawing or painting. The draftsman and painter, they argue, has a plane surface to begin with, which provides him with two of the three dimensions, and all he needs to do is produce the illusion of the third one. The writer, however, must create the illusion not only of all dimensions, but of all light effects and colors with nothing but words to work with. And his word-pictures not only must be as self-explanatory as the painter's, but more so if anything. I meet Bill Brown on the street and he stops me and says: "Say, Jourdan, I saw Hank Hunt a couple blocks down and he sez him and his missus had a scrap at the breakfast table this a.m.; and gee, he sure looks glum." That is a word-picture, for it makes me visualize—even while Brown is drawing, or describing it with words—Hank himself, his wife and he at the breakfast, and both of them glaring and spitting at each other, and lastly Hank himself again, alone on the street, and glum, perhaps looking for sympathy. And it is a perfect *picture* because it is as simple and matter of fact as its subject matter requires it should be, and therefore is a piece of good workmanship; the product of a competent craftsman who knows exactly how to use his tools or media to produce desired effects. It is, in fact, perfect craftsmanship because it fulfills its role perfectly, and is Art too to the extent that it arouses any emotion. In this case, as I know and like Hank, and am sorry to hear he is glum, the simple bit of craftsmanship arouses my sympathy, and is at least akin to art for me. But not for you because you don't know Hank and care nothing about his troubles. A poet, however, might so versify the incident and so successfully, so artistically play on your emotions, as to make you shed tears not only for Hank but for any Tom, Dick or Harry he chose. But to do that the poet must be

"The Boatman at Traunkirchen" Frank R. Fraprie, F.R.P.S.

Salon Champions Exhibit

absolute *master* of his medium; of language; words and their usage. That competent craftsman, or practical user-of-words, Bill Brown, did a splendid job of brief and prosaic reporting to me; but had he tried to imitate a poet by versifying the incident—that is, turned without proper qualification from good craftsman to bad artist—he would have been ludicrous instead of respectable, for he is far from being a master of language, he doesn't know the medium of word-pictures well enough for that. He may have the latent faculty, but certainly hasn't the tools or knowledge of how to use them.

What is to be thought and said of a would-be poet who doesn't even know the alphabet, or of a fish that cannot swim or bird which cannot fly?

Whatever the answer, or reply, may be to those questions, it applies to the great majority of Pictorialists. That is too bad if true, and unfortunately it seems to me to be only too true; sadly so. But to establish the fact I must go into lengthy details.

Not long ago the all-around clever Nicholas Haz wrote, incidentally in a review: "If anyone should ask the silly question, Is photography an art?" Yet clever though he is he half answers the "silly" question himself a bit later while slapping at bromoils, of which he says that they "are called photographs, probably in honor of their early beginnings." Seemingly he doesn't think that bromoils are photographs; and neither do I. Therefore I may very properly wonder if photography is an art when a photographic work of art hung in a salon of photographic art is *not* a photograph.

The "silly" question and what goes with it yells imperatively for attention, because I surely have heard enough people to form a great multitude exclaim, in or out of galleries, "Oh, look at those photographs! They don't *look* like photographs! How do they make such things?"

A true Art could not possibly stimulate such exclamations due to such confusion; but an *artifice* will and must, because it is the intent and function of artifices to delude, but not of art. Those shocking exclamations: "They don't *look* like photographs," are a killing indictment of so-called photographic art, or specifically of Pictorialism. What would we, presumably photographers, feel, think and say of paintings which made us exclaim: "They don't look like paintings, exactly, but more like photographs." And, if we examined them carefully and found more or less heavy traces of photographs under their pigments, what would we think of painters who, apparently, did their drawing photographically?

Whatever may be your reactions to the question be sure that similar reactions occur in the minds of painters who behold photographs which look like paintings, and, particularly, in those who see purported photos plastered thickly with the oils and pigments of the painter.

In its earlier years photography was afflicted with numerous imperfections. Slow and bad lenses for one and poor and color-blind emulsions for another. But with the introduction of panchromatic emul-

"On the Elbe" Edward P. McMurtry, A.R.P.S.

Salon Champions Exhibit

sions more than thirty years ago, and the almost coincidental production of fine anastigmat lenses, perfect representations of forms and their color values became possible. In the interim innumerable improvements, optical and chemical, have put a profusion of tools and materials under command of those capable of using them rightly, and so have made possible perfect objective representations in the most adverse and divers situations and circumstances. Therefore all light-effects, which are the major and better half of the phenomenon of vision, can be captured by lenses and transmitted for recording on emulsions better than ever before, with an accuracy of detail and faithfulness to tone values impossible to the greatest draftsman that ever lived.

But in order to produce supremely fine representations of the effects of light, it is absolutely necessary that one should be a true craftsman by, first of all, becoming so familiar—through complete knowledge thereof—with one's tools and materials, that one is their absolute master all the time. The would-be master-craftsman (craftsman only so far, artist perhaps later) must not only know, and know thoroughly, all the capacities of his tools and media but, also and most particularly, their limitations, and this technical knowledge, this imperative pre-requisite of the craftsman, has absolutely nothing to do

"The Toilers" Franklin I. Jourdan

Salon Champions Exhibit

with Art, excepting in so far as, once before, I argued that a bad craftsman cannot possibly be a great artist, because the faculties and emotional intensity which impel great artists compel them to master their medium instead of being, largely, at its mercy through lack of knowledge of its uses or functions.

My role as commentator on this exhibition is a dreadful situation for me, so bad that, a few days ago, I called on a most estimable gentleman for aid and guidance in the matter. "Did you ever in your life," I asked him, "invite ten fine men into your house, and then, just as they expected the usual civilized courtesies, did you ever, my friend, there and then smack each of them in the eye and boot him all around your lot?"

"Of course not," he exclaimed in horrified tones, fearing perhaps I had suddenly and dangerously gone dippy. "Why do you ask such a question?"

"Because," said I, "I feel compelled to do next to the same thing to ten artist-photographers whom I invited to participate in an exhibition."

"Feel *compelled?*" he cried, mystified. "Why even think of such a terrible thing?"

"The Lone Pine" Alfred A. De Lardi, A.R.P.S.

Salon Champions Exhibit

"I *don't* think about it. It is DUTY which impels me."

"Duty, you manaic," he yelled angrily, "get *out* of my house, now, before you conceive it your duty to smack *me* in the eye."

Alas, what a predicament to be in. But mine not to reason why, mine but to do and die. So here goes:

After observing attentively many Pictorial works for several years, and comparing their techniques and efforts with the works of many practical photographers of varying erudition and ability, I cannot avoid recognition of the only too vivid fact that Pictorialists, as a body, are mediocre craftsmen. There are exceptions of course, but only a very few and I must not deal with those, any more than I may properly, deal with the equally few who are patently very bad craftsmen and perhaps worse artists, yet who, by a sort of miracle, seem to make the salons regularly and get a goodly share of the hangings. I must deal only with the matter in general, by generalizations: which, of course, are false in the same degree as are all other generalizations.

An exceptionally erudite and reasonably impartial critic of the visual arts often has told me that it doesn't matter a bit *how* an artist has produced an effect, for all that matters is the effect: should a great

"Mary's Well" Dr. George C. Poundstone

Salon Champions Exhibit

painter run out, say of burnt umber, whilst painting, and waylay a passing kid and swiped his chocolate ice cream cone for use as substitute. and the resulting chocolate-tone on the picture filled the bill, then, ipso facto, chocolate ice cream and oil paint are divinely matched and mated and all lovers of beauty should bless their shot-gun marriage. And similar marriages, it strikes me, are continually performed and sanctified by Pictorialists. In this exhibition of two hundred prints which were assembled by getting twenty from each of the ten Americans who, during the preceding year, had the greatest number of acceptances in open shows, easily a third of the works are products of manipulative processes; not pure photographs. The hand-work ranges from bromoils to almost indescribable hybrids, and one of the latter is an apparently bromide or chloride enlargement, of a landscape. Its predominating feature, in fact *the* picture, is a conspicuous centrally placed highlight, and this striking highlight consists entirely of several thick layers of Chinese White or equivalent oil paint. It is thick enough on the print to cast a shadow in extremely oblique illumination.

This so called photographic work of art, then, is *not* a photograph at all. It was, no doubt, originally a photograph of a sort, a failure. What my knowledge of and experience with photography dictates I

must think is, that the eminent Pictorial *artist* who made it did not realize one or all of three things when he tackled the subject:

First: that at the time and place of exposure he did not have suitable tools and material to photograph the subject as he wished to represent it.

Secondly: that if he did have the proper means, the atmosphere light, or other conditions were inauspicious.

Thirdly: that perhaps having both the means and auspicious conditions, he lacked the thorough knowledge required to take full advantage of them.

Anyway, the thick layers of Chinese White on the finished (?) print attest that he surely bit off more than he could chew—photographically.

And if at this point one of the ten exhibitors wonders peevishly why I should pick on *him*, let him forthwith be consoled, for I assure all readers that what I have said applies, almost as forcefully, to about half of the ten. While I have presented the worst example, there are several prints, by other makers, which fall in that class. And those force me to say, that if they are photography, if they *are* photographic works of art, and hence standards of excellence which mortals lesser than Pictorial Champions must strive to duplicate, then Lord have mercy on us and help, poor dear crippled Photography!

Yet he of the Chinese White (that stealer of ice cream cones in a pinch), he of that awful piece of pseudo-photography, he, by Jove, has some admirable prints; some good *photographs*, done well, and, unquestionably, very artistically. That there is great latent ability, and particularly partly suppressed ability in him and all the others is apparent, but that there is, also and unfortunately, a great lack of sufficient technical knowledge and other means is equally apparent.

But of course, where there is much smoke there is some sort of combustion, so most of those Pictorialists *are* artists. Which is, mainly, what ails them: artists by heck! And necessity for truthfulness makes me say that two or three of my exhibitors are good photographers, too. *Good*, not excellent. And very consistent and purposeful. Doctor Kio Koike's twenty prints, for example, are entirely of mountain subjects, and, perhaps excepting one, are all purely photographic. Thereby he wins the gold medal and walks off with the palms, because, eschewing completely the versatility which most of the others seem to favor, he has concentrated on the subject which he knows most about and does best. Therefore he reveals himself to us at his very best, not at his mediocre or worst, as, inevitably, some of the others do to some extent by trying to do too much.

I could say many good things about the other exhibitors, and do feel like doing so, but must not. Because if I do, it would be an admission that they are not so bad as I have tried to prove they are. But having been unduly praised in the past, and foredoomed to be in the future, presently they all need a good bawling out, and the dirty job has fallen on me. So as I said before, mine not to reason why; mine but to do and die. And after this, of course, who will care a rap how soon I die?

"Symbol of Winter Sports" — Dr. K. Koike

Salon Champions Exhibit

Miniature Negative Ailments — Physical

Neil Wayne Northey

IN connection with miniature camera work, one hears much these days concerning methods of producing perfect negatives. Usually the interest centers around fine-grain emulsions, fine-grain development, and other factors pertaining to the making of fine-grain negatives, until one is almost led to believe that fine grain is the sole measure of success. But with a decrease in negative size, there is a proportionate increase in the importance of avoiding physical imperfections. Ailments which the large-camera user may have been "getting by with in the big negative will be brought to his attention forcibly indeed when he adopts one of diminutive size.

A miniature negative must be quite perfect in every way or it is worthless. There is no half-way or just passable position. With the large negative, there is such a comparatively wide range between the perfect and the worthless that it is sometimes difficult to say precisely when a negative really is worthless and when it is just passable, the difference depending principally upon the standard of the individual worker. But with the tiny negative, either it is good, which means that it is enlargeable, or it is worthless, for the miniature negative will not produce a passable enlargement if it is but passable from the standpoint of contact printing. The reason is that a five-times enlargement from a negative that is say half way between perfect and worthless for contact printing will be but one-fifth or one-half, or one-tenth perfect when it is enlarged, because the imperfections will be magnified five times, while whatever good qualities it may contain will be no better than, if as good as, the original.

Negative ailments are of two kinds, physical and chemical. The first are caused almost entirely by carelessness, although anyone may spoil a negative occasionally regardless of how careful he may be, while those caused by chemical action may be through carelessness, lack of information, impure chemicals, and any number of things, all of which are a form of carelessness, for the *careful* worker will make sure of such things before proceeding.

That many photographers are unable to diagnose negative ailments is evidenced by the numerous questions they ask concerning the cause of any number of different defects in their negatives. Even though the imperfections may be physical, some workers are innocent of any carelessness on their part as to the cause. Perhaps the most common forms on that score are the result of unconscious uncleanness

—dust, dirty trays, sediment in water or solution that should have been filtered, and many other kinds, which the unthoughtful worker passed over and then wondered why he had such a crop of pinholes, spots, and such things.

Barring accidents, the remedy for virtually all physical ailments in negatives can be covered by one word—carefulness. However, as an aid to checking up on themselves the following list of physical defects, their cause and obvious remedy, may help workers to see whether or not they really are careful, when some negative ailment develops.

Blisters.—Not likely to appear on miniature films, being most troublesome with paper and sometimes with plates. May be met when making enlarged paper negatives from small films. Caused by using too warm solutions; by using solutions and wash water of considerable difference in temperature; and in the case of paper, by bending it too abruptly. Remedy obvious; if blisters persist, toughen emulsion in a weak formalin solution or alum bath.

Frilling.—A loosening of the emulsion along the edges of the film, usually caused by using solutions too warm; by excessive washing in warm water; or by the use of an old hypo bath. Treat as for blisters.

Grainy surface.—Caused by tiny specks of foreign substances from solutions or wash water that have adhered to, or are embedded in, the emulsion. Always sponge off the surface of miniature negatives (all negatives for that matter, with a wad of absorbent cotton, under running water if possible, the very last thing before hanging them up to dry in a dustless room. Before enlarging from them, clean both sides of the negatives with a piece of soft chamois moistened with carbon tetrachloride. This will remove such surface imperfections as finger and drying marks, dust and lint. The negatives may be rested on clean paper and swabbed briskly, after which they dry quickly.

Pinholes.—Caused by dust reaching the film either before or after exposure, either by dust entering the camera, or by carrying the rolls of film unprotected in the pocket. Or if hand developed, dust, lint, and other things may attach to the film while it is being unwound for development, or during development. Rinse the film before starting it through the developer when developing by hand. This prevents curling and helps to remove foreign matter. Wash between development and fixation. Pinholes may also be caused by using developer at too high a temperature; and, we might add, there is no end to the other troubles that warm developer can cause. A pinhole on an 8 x 10 negative is not much, but it is a different matter if the same pinhole appears on a tiny negative to be enlarged to 8 x 10.

Reticulation.—A puckering of the emulsion, which gives it a leathery appearance, and is caused by too sudden a change in temperature between baths; or possibly an error in the manufacture of the film may be the cause. Very seldom met in miniature film negatives, but might turn up when making enlarged film negatives, or if enlarging on glass plates.

Scratches.—Due entirely to carelessness or accident, and may be avoided by reducing the handling of the film to a minimum during development, fixation, and washing. Tank development eliminates much

"Harriet Hoctor"
Tirey L. Ford

Ordinary theatre lighting; Contax, E. K. S. S. Pan; 1/25th sec. at F:1.5; Perutz Developer

of this liability. Scratches may also be caused by rough handling during printing; by lack of washing, which permits tiny crystals of hypo or other chemicals to form on the surface of the film when it is dried and these cut into the emulsion when it is rubbed against another surface. Even a fingernail, or the corner or edge of another film, will scratch either wet or dry negatives. *Cinch marks*, sometimes appearing in the form of thin black lines known as abrasion marks, and sometimes as actual scratches, are caused by cinching the film tightly with the hands, after removing it from the camera, with the idea of making it more light proof. Dust and tiny apexes on the emulsion are thus ground along the surface. Unless the film becomes accidentally loosened on the spool while removing it from the camera, there should be no reason for cinching it, and even then if much loosened it will doubtless be light-struck, so that cinching will not help.

Softened gelatin.—Caused by using solutions and water at too high a temperature. Much alkali in the developer also causes excessive swelling of the emulsion. Even though the gelatin is not softened enough to "skid" and spoil the image, still a softened film is subject to all manner of physical defects and should be avoided. Remedy: reduce temperature of solutions; use a minimum of alkali and especially

in hot weather if the developer is warm, as warmth helps to open the film to the action of the developer and less alkali is then needed.

Spots.—There are too many causes of spots to mention all of them here, but *carefulness* and *cleanliness* are the twin eliminators. Following are the more common kinds of spots and their causes:

Small, clear, with well-defined edges mostly circular. Cause: air bells on the surface of the emulsion during development. May not be quite clear if the air bells were broken during development. Remedy: wet the film before placing it in the developer if it is to be hand developed, making sure that the air bells are removed by dabbing with a tuft of cotton if necessary; if to be tank developed, reverse the tank immediately several times after the developer has been poured on.

Very small, numerous, irregularly shaped and sharply defined. Cause: dust on the film when it was exposed. Remedy: dust out the camera and carry it in a good case, preferably a case large enough to hold an extra roll of film, where the "spare" can be carried until it is needed and then the "used" carried home.

Triangular and of various sizes running to fairly large. Cause: scum on the developer, which breaks up and adheres to the film, thereby insulating the developer from the emulsion. Watch for scum on the fixer also, which might leave unfixed spots.

Irregular shaped, transparent. Cause: probably scales from trays adhering to film. Remedy: clean trays thoroughly before and after use, making sure that all stain is removed which would lead to the formation of crust eventually. An efficient tray cleaner is composed of potassium bichromate, 220 grains; sulphuric acid, 4 drams; water, 10 ounces. Use a cloth on a stick for scrubbing as the solution will attack the skin if it reaches the fingers. Rinse the trays or tank first in cold water, then in hot water before drying.

Opaque, irregular in size and shape, dark or purple. Cause: probably undissolved chemical in the developer; may be due to iron or sediment in the fixer. Remedy: give the chemicals plenty of time to dissolve if the developer is mixed just before use; filter the fixing bath; to remove, soak the negatives in water to which a very little nitric acid has been added.

It may seem that some of the foregoing physical ailments may not concern miniature film negative work, since they are seldom met when films are used. The reason for including them here is that the miniature camera owner is quite likely to be making enlarged negatives, enlargements, lantern slides, and other things from his tiny negatives, in which cases he would use glass plates, paper, and various printing mediums, hence the need of knowing something about the ailments that are likely to occur in all of them.

A few good rules for the prevention of physical ailments in negatives are:

1.—Keep the darkroom clean and free from dust of all kinds, including chemical dust.

2.—Clean the trays, graduates, developing tank, and such things, regularly.

3.—Dust out the camera. Carry it and films in a dust-proof case.

4.—Strain the fixer through several thicknesses of clean cloth, or through a wad of cotton in a funnel.

5.—Filter or strain through folded cloth developers that do not oxidize readily. When developers are used that quickly oxidize when they are exposed to air, such as pyro, to filter would hasten discoloration; however, the water and the stock solutions of sodium sulphite and sodium carbonate may be filtered before the pyro stock is added.

6.—Rinse all trays, the tank, graduates, and such things just before use. This not only removes dust, lint, and other substances, but it cools the articles and helps to keep solutions cool in warm weather.

7.—Film, both before and after use, should not be exposed to dust, moisture, light, or heat. Dust clinging to the cover paper can easily become transferred to the film during the unwinding process, resulting in pinholes.

8.—Care should be exercised to protect tiny negatives from rubbing and scratching. It is well to cut them apart in sections of several exposures each, filing each section in a separate envelope; or if preserved in rolls, each roll should have its own container. A great deal of unnecessary handling, with its resultant wear and scratching and finger marks, can be avoided if each negative is listed on the outside of the envelope or the negative file so that when a particular negative is wanted it is not necessary to inspect each negative in turn until the right one is found.

Our Monthly Competition

■ In the "Sacrifice of Andromeda", H. F. Kells presents a masterly composite photograph. It is no simple job to make a difficult combination such as this without work being evident, so it is well to note Mr. Kells' skill in this respect. The lighting is kept in a key that is appropriate to the idea of the picture. An important lesson may be learned by observing the manner in which Mr. Kells has handled the face. Many pictures of this general type fail because the maker demands a too dramatic expression from his model. The result is pictures which at best lack conviction and often becomes ridiculous. Notice that by turning the face away and throwing part of it in shadow the proper expression is portrayed in a more subtle fashion than would otherwise be possible.

Data: Agfa Ansco Camera and Lens; ½ sec. at F:8 on E. K. Portrait Pan in D-76 (Borax) with two 500W lamps in reflectors; print on Defender Veltura in D-72 with extra bromide. Composite printed from two negatives. The final print made from copy negative of original composite. Nos. of pillar on E. K. S. S. Pan at 1/50 sec. at F:8 in daylight.

"The Sacrifice of Andromeda" H. F. Kells

Advanced Medal Print

"Entrance" Harold Gretzner

Amateur Medal Print

■ "Entrance" by Harold Gretzner is an architectural subject lifted out of the ordinary by a delicate and pleasing play of light and shade. The picture is well spaced but the lamp at the left edge receives undue prominence because of its position. We believe that the idea of the title would be enhanced if the doors were slightly open. Not, of course, to the extent that the doors would be entirely in shadow for a black void of such size would kill the picture. The open doors would also have the advantage of providing an imaginary exit.

Data: 3¼x4¼ Graflex; Graf lens; 1/25 sec. at F:6.3; Opal print in Amidol

■ K. Wakasa's "Contemplation" is composed of the simplest of elements. It is made into a picture by perfect spacing and placing of accents, and by selection of the proper time for making the exposure. Imagine the same subject with the light coming from the opposite direction. The far curve of the steps would then be strongly lit, completely destroying the unity of the picture. The dark triangle in the lower right and the fact that the far end of the steps are included show that the artist appreciates the necessity of limiting the strong directional force of the curving steps. These two features prevent the eye from rushing out of the picture in either direction, and cause a return to the principal interest, the figure. The triangle in the lower right is worked in and would have been more convincing if the line which forms its left side were parallel to the line of the walk leading in from the left.

Data: 4x5 Graflex 8¼" Carl Zeiss Tessar; 1/40 sec. at F:22 on E. K. S. S. Pan. in Metol-Pyro; Opal Q print from paper negative.

■ P. H. Oelman has the good fortune to obtain and the good taste to select particularly lovely models. In "The Captive" the fishing net is a legitimate symbol of captivity and has the advantage of being far more decorative than chains or rope. Possibly Mr. Oelman purposely trimmed the print close to suggest confinement and further the idea of the picture. Such reasoning seems logical and may defeat the contention that the picture space appears crowded.

Data: 8x10 Eastman View; 16" Graf Variable; 1/5 sec. at F:8 by 1500 W clear Mazda; E. K. Portrait Pan. in D-76 (Borax); Fresson print developed with sawdust; Original negative 5x7, enlarged to 8x10 on Com'l. Matte film.

■ One might well imagine that Beauford B. Fisher has by some magic transformed the sun into a spotlight in making "Falling Spray". The back lighting concentrated as it is on a small area results in a marine decidedly out of the ordinary. Admittedly the picture is a little hard to see and requires study to appreciate all its good qualities. We believe this is largely due to the mass of dark tone in the lower left which tends to block an area at which the eye habitually enters a picture. Also there is a tendency for the eye to slide along the path of sun-lit water, going out of the picture at the lower right. Trimming from the right up to the base of the large rock in the foreground would prevent this, but would give an awkward shape to the picture and still would not provide an easy entrance. We would like to see the picture printed through the wrong side of the negative so as to reverse left and right. This would place the brilliantly lit pathway of water in the lower left, providing an entrance very similar to that supplied by the walk in Mr. Wakasa's "Contemplation". By so doing we are taking advantage of our habit of reading from left to right, instead of working against it.

Data: 3¼x4¼ Graflex; 7½" Graflex Variable, sharp adjustment; 1/20 sec. at F:8 with K-2 filter by strong sunlight (contre jour); Ilford Rapid Panchromatic Plate backed, in B. J. Pyro formula; Veltura DL in Amidol; Print is almost straight, dodging in projection used to a slight extent. Composition in Mass. Dynamic Symmetry, form slightly less than root 2.

■ "Guten Morgen, Frau", by James D. Le Cron. This is a Bromoil Transfer on very rough stock and the combination seems especially suitable to the portrayal of such subject matter. The texture and appearance of the print add materially in establishing an old world atmosphere. Notice how the positions of the figures carry the eye easily and naturally into the picture.

Data: 3¼x4¼ Speed Graphic; 5½" 7A Protar Lens, 1/50 Sec. at F:11; no filter; Verichrome Film Pack in D-76 (Borax); Bromoil Transfer.

Camera Clubs!

Scoring for the Club Trophy Cups starts with the January Competition. Prints must be in by Dec. 4th. Full details in November issue.

ADVANCED DECEMBER

Second: "Contemplation", K. Wakasa

Third: "The Captive", P. H. Oelman

Fourth: "Falling Spray", Beauford B. Fisher

Fifth: "Guten Morgen, Frau", J. D. Le Cron

ADVANCED COMPETITION

December, 1933

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H. F. Kells
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James D. Le Cron
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P. H. Oelman
Elmer Pappe
Francisco M. Quesada
Fred C. Schmelz
Dr. Max Thorek
John Vernon
K. Wakasa

For a complete statement of the objects and conduct of this competition see full page ad, November issue.

■ It looks as if we will have to be rather severe with our amateur group on this occasion. In "Laborers", Ralph Rex has overlooked two important rules that must be observed when handling two figures in a picture. First, always have the figures tied together in some manner. In this instance the shovel and hoe might have been directed into the same pile of gravel. Second, do not place two figures equally on each side of the center. The combination of these two faults results in a very definite division of interest which is aggravated by the fact that the space between the two figures is greater than the space from either figure to the edge of the picture. Further, notice that a very short scale of tones has been employed. The idea of Labor suggest strong men, hard work, great things accomplished, and consequently a more vigorous treatment would seem appropriate.

Data: 2¼x2¼ Rolleiflex; Zeiss Tessar; 1/25 Sec. at F:8 on E. K. Verichrome in Rytol; Enlarged Paper Negative on P.M.C. No. 2; print on P.M.C. No. 7 in Amidol.

■ Donald H. Ross has been quite successful in portraying the peaceful quiet beauty of this lovely scene. From the standpoint of composition the picture holds together well except for one thing. Because it is the only man-made object in the picture and because of its high key the white house tends to become a center of interest. For such purpose it is placed too near the edge of the print. It should be to the left of the tree trunk, just beyond the bend of the lake. The foreground is blocked up, causing the base of the tree trunk to be lost. If this were our picture we would kill the house by etching it out on the negative or working it out on the print by Mr. Harding's ink method described in the October issue. Then with pencil on the negative we would work in one or two small subdued highlights on the piling just beyond the bend in the lake to give a mild center of interest. These cannot be made prominent or they will be out of keeping with the lighting, and may be left out as the picture does not absolutely demand them. We would then apply a very dilute wash of red dye to the foreground, on the back of the negative, starting at the right and decreasing the application as we work to the left, being careful that none of the dye is applied to the tree trunk. Just enough dye should be applied to give a slight difference in tone between the foreground and the tree trunk. If the tree trunk is differentiated from the foreground in the negative the same result may be obtained by using a more contrasty paper. We would also blend the peculiarly shaped hump on the lower cloud near the left edge of the picture, into its surroundings or diminish it attraction by trimming from the left up to the left side of this hump.

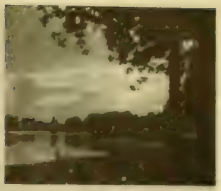
Data: 5x7 Korona View; Bausch & Lomb R. R. Lens; E. K. Portrait Pan in Metol-Pyro; print on Opal T, gold toned.

■ "Spreading Circle", by Frank X. Reilly. Mr. Reilly has discovered a pleasant bit of landscape and shows his understanding of the value of a center of interest by creating one. He joins Mr. Rex however in falling victim to our old enemy Division of Interest. There is too much to the left of the trunk with the result that the eye jumps to the left and is prevented from traveling through the picture in orderly fashion. Trimming from the left helps but gives the tree a tottering appearance, so we believe the best solution is to move the camera to the right, if possible. We would like to have the spreading circle placed a bit higher in the picture.

Data: 3A Kodak; 6½" lens; 1/25 sec. at F:11 on Agfa Plenachrome in Metol Hydrochinon; paper negative on P.M.C.; print on Vitava Opal W in Metol-Hydrochinon.

■ We are well aware that amateurs are universally aggravated by the criticism: "your picture is well done but lacks pictorial interest". Nevertheless in many cases that is about all there is to say. We have some such general reaction in the case of Jay W. Brewster's "San Francisco Bay". Technically it is easily the best print on the page, but for us at least, it lacks meaning. The composition holds together well, but the dome and the island are competing for the job of principal interest. The dome is most prominent because of greater contrast with its surroundings but is too centrally placed to properly act as a center of interest.

Data: 4x5 Korona View; 6" Dagor; 1/10 sec. at F:16 on E. K. Portrait Pan, with A filter; D-76 (Borax); P.M.C. No. 8 in D-72.



AMATEUR DECEMBER

Second: "Laborers", Ralph Rex
Third: "Sunset", Donald H. Ross
Fourth: "Spreading Circle", Frank X. Reilly
Fifth: "San Francisco Bay", Jay W. Brewster

AMATEUR COMPETITION
December, 1933

Ralph H. Aderson
Joseph Barton
Frederick G. Beach
Charles H. Becker
Heinz Bertelsmann
Cecil H. Biner
Hans Bothe
Jay W. Brewster
Charles M. Brown
Roland Calder
Jack Cantrell
Leon Cantrell
Stan W. Carlson
Bland H. Casebolt
Bernard J. Cassidy
Charles Ditchfield
Victor Du Gand
Dr. Irving B. Ellis
Fred C. Ells
John S. Finch
M. J. Forsell
Mortimer Friedman
Nat Gaer
Edw. W. Gockeler
G. V. Grauer
Chic Greenwood
Harold Gretzner
Dr. A. H. Hauber
Johanna E. Heim
Lon Hellums
H. A. Insinger
D. E. Jack
Percy Keen
Elsie M. Keyser
Louis F. King
S. T. Lee
A. R. Lindgren
C. Stanton Loeber
Clyde W. Long
M. Margossian
Dwight S. McDaniel
F. E. Martens
E. J. Miller
A. J. Motsch
Gustave A. Nelson
Dr. Thomas B. Noble, Jr.
F. A. Northrup
E. C. Obrist
Howard Olds
Don Kirby Oliver
W. H. Orton
Harry E. Perl
Robert Paine
Herbert B. Parsons
Francis Reed
Frank X. Reilly
Ralph Rex
Albert L. Ross
Donald H. Ross
Joseph Schlein
Alajos Schuszley
Herbert J. Scott
Albert Settino
W. J. Sipe
Sidney S. S. Stansell
Carroll A. Waddell
F. L. Wakefield
Charles Walley
Jay I. Williams
W. E. Wing

Competition Comment

Dear Sir:

Beauford B. Fisher's "Old Pioneer" is a fine study marred by improper spacing. About twice as much space is needed in front of the face plus one third trimmed off on the right, to render the composition correct. I was pleased to note that Mr. Fisher uses "Sunrise" stove polish. It is about eight years since I introduced this medium for use on paper negatives. I still have the original cake. It often serves better than crayon sauce, graphite or other similar substances.

Lionel Heymann's "Story Teller" is a fine character study. In his zeal to emphasize the features of the sitter, Lionel was too ambitious. The wig is too obvious and the highlights are chalky. The print woefully lacks gradation.

Since "worm-eye" perspectives are still in vogue, F. G. Korth's "Steel and Stone" is an outstanding example of that sort of thing. The massive diagonal beam crossing the picture effectually relieves the receding structure in the background.

Sato's "Procurator" is more convincing that his "Brigand" of last month.

"Sun's Caress" will, I predict, be hung in many a salon. It is an exceptionally fine example of double printing. Greater transparency in the body of the foliage of the tree is desirable. The sunlight on the wall of the house is convincing and well rendered.

Roland Calder's "Close-Hauled" easily deserves second place in the competition. I disagree with the critic who suggested that the composition would hold together better with the three upper pulleys differently arranged. On the contrary, I was particularly impressed by the fine placing of the pulleys. Too much symmetry is often a disadvantage. Occasional deviation from sameness is refreshing in pictorial composition.

"Still Life at the Beach" by Heinz Bertelsman is neither pictorially nor compositionally convincing.

Sincerely yours,
Dr. Max Thorek, F.R.P.S.

Dear Sir:

Regarding Mr. W. C. Day's November medal print on which you invite further criticism, I believe the trimming you suggest would take from the print much of what you liked about it when you judged the picture.

Why not tone down the area above the house and to the far right. In this way it would lose entirely the prominence to which you object and would not make necessary trimming off the nice roundness at the top of the trees. The balance of the picture as it now stands is about right and trimming would not help it.

Yours very truly,
B. B.

Editorial

THE staff of **Camera Craft** extends to you and yours their hearty and sincere wishes for a most merry Christmas and a happy and prosperous New Year.

As the Christmas season approaches it behooves us who are interested in the welfare of photography to consider the vast stimulus we can impart to our hobby by selecting our gifts from the realm of photography. If the recipient is interested in photography a splendid choice of gifts is laid before you in the advertising pages of this magazine. But do not confine your photographic gifts to those who are already photographers. Resolve that all your gifts will be photographic. What better, more beautiful, more lasting gift could anyone receive than one of the lovely Salon Prints of a leading pictorialist? Let's all be photographic minded at Christmas time.

Cinema Section

Edited by
William A. Palmer

Interior Lighting

With the coming of the Christmas season we naturally turn our photographic activities indoors. The most interesting social events, the family reunions, and the childhood thrills of the holidays usually take place inside, even in California, and it is necessary for our movie cameras to work in an environment of artficial light as the precious family album of celluloid is enlarged.

Many of the opportunities for interior scenes at this time of the year arise unexpectedly and our main concern is to get enough light on the scene in time to record the complete film story. But often we have more time to plan and arrange holiday scenes and other interior shots and can well afford to put a little emphasis on a more artistic and professional looking arrangement of light. So many of our previous interiors are remembered to be contrasty and harsh in their tonal values.

The limitations of artificial lighting for home movies have been eliminated to a large extent in the last year or so with the introduction of the marvelous little photoflood lamp. Before its introduction, we were not able to own more than one or two of the larger lighting units with their expensive high-power bulbs. There was a limit to the lighting arrangements we could have with two units and we were usually pressed for a sufficient quantity of light to make a full exposure on our comparatively slow film. Now we have no worries about insufficient exposure. Super sensitive film and large aperture lenses stay with us in astonishingly weak light and an additional lighting unit costs but thirty-five cents.

We now come to the realization that there is a need to change our technique —to banish the old practice of planting one lighting unit on either side of the camera and shooting away. We wish to study the effects that we see on the professional screen and try to make our scenes have the same depth and roundness which more nearly approach a three dimentional representation.

Upon investigation, it is found that our big brothers of Hollywood make a practice of lighting their sets with a general soft light from several rather diffused units. The whole is evenly illuminated with no harsh shadows and even the remote corners of the set receive their share of the light. The intensity of this diffused light is just enough to give a slight exposure on the film and thus give some detail in the darkest shadows. Then, other lighting units are added, some diffused and some hard or undiffused and the accents or highlights are added to the first general soft light. These are known as pep lights and are invariably used in the general run of scenes. The pep lights may be placed in many ways as a strengthening for the illumination of one side of the subject to give the appearance of roundness, as a back light to show a better separation of planes of the subject and the background, and as a side light, or top light. It is seldom that one or two undiffused units alone are used to illumi-

Fig. 1

Fig. 2

Fig. 3

nate a scene, except for special lighting for dramatic effect.

When this professional procedure is compared to the lighting arrangement of the average amateur scene, several notable differences come to light. The amateur, as a rule, does not use diffusion over his lights at all and therefore all the shadows are relatively harsh. The scene has no foundation of soft light and is nothing but pep light by itself. When the number of lighting units was limited and the film speed slow there was some excuse for not using diffusion; but the excuse no longer exists and it is well to see what might be done toward imitating the professional system.

In order to get a good foundation of soft light, it is necessary to have at least two strong lighting units so fitted that diffusion screens may be placed before them. Any of the 500 or 1000 watt units with reflectors should be satisfactory when covered with tracing cloth, tissue paper, or other translucent material, care being taken so that the diffuser does not entirely enclose the lamp and prevent the proper escape of air for ventilation. Two twin arc lamps, well diffused, will make excellent foundation lighting. Other successful units may be constructed by installing four photoflood lamps in a box which is painted with aluminum paint to act as a reflector, a diffusion screen being placed over the box. The lighting units must be powerful enough, when used alone, to give a somewhat under-normal exposure over the whole field, and they can be placed most conveniently on either side of the camera a bit above the height of one's head.

The accent lights and pep lights can then be added, some slightly diffused and others uncovered and hard. Their arrangement may be varied for different effects. Usually one unit, slightly diffused should be placed to one side and a little above the subject. Then others are placed to give top and back light. Here the amateur encounters difficulties when placing the top and back light, for the modern home is limited in ceiling height. However, the top and back lighting units can often be attached to the regular ceiling fixtures to give the proper effect.

The illustration and the diagram of lighting unit placement show rather well the advantage of having soft light in conjunction with several units, instead of the

harsh, two unit lighting that often is used in home movies.

Figure 1 is a typical lighting effect with two hard light sources. The light from the two sides is about equal, resulting in an unpleasant play of shadows.

Figure 2 gives an idea of the function of the diffused foundation light. The flat underexposed scene is ready to receive accent and high lighting from the pep lights.

Figure 3 shows the pep lights added to the soft foundation light,—a slightly diffused unit to strengthen one side of the face, and a rather strong top and back light which serves to separate the subject from the background.

Figure 4 shows the placing of the lights in Figure 3.

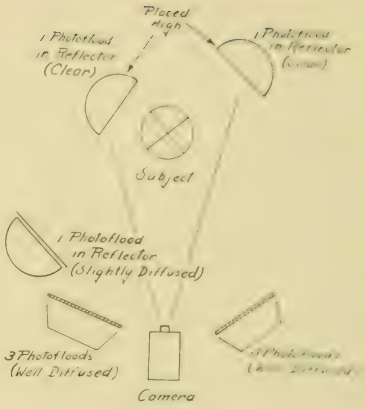


Fig. 4

Lens Hoods and Filter Holders

The mention of back lighting brings up the very important question of lens shielding. It is often the case that the most effective cine shots are made with the camera facing the light source; but the direct rays from the light source must never strike the lens, lest a flare or streak spoil the image on the film. Even extraneous light striking the lens with insufficient intensity to produce a noticeable streak will destroy a good deal of the definition.

The obvious safeguard against any difficulties, when working toward the light source is the use of a good lens shade or matte box to exclude all rays of light from the lens other than those from the subject. The several matte boxes and sun shades on the market are well worth the investment and some of them have the added advantage of furnishing a filter holder.

In addition to a lens hood, a very useful device is a shield or card which may be adjusted in any position on the end of a support, the support being a small rod extending out from some part of the camera. This is nothing more than a method of holding the shield or card in front and to the side of the lens in such a way that the light is not allowed to fall on the opening of the lens hood, thus preventing reflection of light from the inside of the hood. In lieu of such a refinement, a hat or any convenient opaque object may be held by hand in a position to accomplish the same result.

Amateur Talking Pictures

Sixteen millimeter talking pictures with sound recorded upon the film are now a definite achievement. Several different companies have placed projection apparatus on the market that is so compact in design and so simple in operation and at the same time has such wonderful performance that one is apt to wonder whether amateur home movies are due for a revolution like that which swept through Hollywood and gave a voice to the professional screen.

Three major organizations, the R. C. A. Victor Co., the Bell & Howell Co. and the Victor Animatograph Co. are offering sound on film projectors at very reasonable prices and at least one other company offers to change existing silent

16mm projectors over to sound on film machines. There have also been announcements of special custom built sound cameras that are available, as well as rumors that a manufactured camera will be placed on the market by a large firm.

The present sound on film machines are intended primarily to be used for educational and industrial talking films, and to a lesser extent for home showing of library subjects. It cannot be expected that there will be a wide use of the equipment in the home, however, until there appears a practical, reasonably priced camera so that the amateur can shoot his own talkies. How soon this will come to pass is a subject for conjecture in many cine circles.

Our guess is that it will be some time before the change from silents to talkies will be complete. Sound recording is rather a delicate and exacting procedure, one that is largely at the mercy of many intangible factors in the laws of acoustics. Furthermore, the expense of satisfactory recording equipment is apt to be high for many moons; for the present, made to order apparatus costs thousands of dollars.

It may be interesting to make a few prognostications as to the nature of the sound camera that eventually will be available for amateur use.

There is no doubt that the film used for 16mm sound on film will be that originated by the R.C.A. Company and recommended by the Society of Motion Picture Engineers. This is the regular 16mm film with the row of perforations on one side of the film left out, in the space on the edge of the film, where the perforations ordinarily occur, is recorded the sound track. Thus, our perfected amateur talkie camera will be designed to use film with a single row of perforations.

The type of sound track may be either the variable area or variable density, depending upon the recording element used. The basic principles of the two are exactly alike and either is capable of excellent results.

The camera will be operated by an electric motor and the amplifying system will be very simple and compact, perhaps incorporated within the camera box. The microphone will be small and efficient and the amplifier will be equipped with some sort of automatic volume control to aid in monitoring the sound to the limits of the sound track.

There is a remote possibility that a camera will appear that will record the sound track directly, by acoustic power without a microphone or amplifying system. In this event the light required to expose the sound track might be obtained from flash light batteries and the camera could be actuated with the conventional spring motor. This sort of outfit would be very simple and inexpensive, but would not be able to produce as natural sound records as the more elaborate electrical machines.

At any event, the coming sound camera will be a more bulky and complicated piece of apparatus than the present silent camera and will have to be used on a tripod or other firm support. The sound will be recorded in the camera on the same film that photographs the picture and the reversal process probably will be used in finishing the film. The cost of talking pictures will not be very much higher than that of the present cine films. The main increase will be caused by the increased speed at which the film will be run through the mechanisms. Twenty-four frames per second will be the standard speed as compared to the sixteen frames per second of our present cameras.

Question:

Why does newly processed film jump in projection?

Answer:

While films are dry to the touch when they come from the laboratory, they are still really a little damp or "green" and are apt to furnish a good deal of friction in the gate of the projector. This friction is uneven and the claws pull the film erratically, giving a jumpy picture on the screen. One must be very careful with freshly processed film to keep the aperture plate and pressure shoes of the projector very clean and smooth, lest bad scratches occur on the emulsion.

The Amateur and His Troubles

Identifying Cut Films

The enthusiast with a focusing camera, who experiments with filters, stops, and exposures, often finds it difficult to identify each negative from the description as given in his recorded data and especially is this so when several shots are made of the same view or object.

Figure 1 shows an easy way to fix any standard wooden film holder so that the negative will have identifying marks on one of the edges which are normally unexposed. Simply cut a number of small notches in the film guide; the number of notches to correspond with a number to be marked on the corresponding face of the holder.

Figure 2 depicts any standard Eastman film sheath, on these I drill a series of small holes through the turned over lip which holds the film in place. To save drilling seven, eight, and so on, holes I use one hole for each unit up to six then let one hole spaced farther apart than the rest indicate six and start over; as an example . .. and . ... would indicate No. 8 and No. 9 negatives.

After drilling the small holes use a piece of tin or other thin metal to scrape the burr from the space where the film slides under the lip of the sheath.

Upon making the exposure of the film that area under the notches or holes will of course be affected leaving your negative so plainly marked that it can easily be connected with your exposure data which carries the number of that particular holder. W.H. McCullough.

Mercury-Sulphide Sepia Toning Method

The principle advantage of this method of sepia toning lies in the fact that it is possible to obtain a wide range of tones from normal sepia to rich black. The final tone is regulated by the proportion of Mercury Chloride used in the bleaching bath. Increasing it produces more Mercurous Chloride in the bleached print which in turn yields more Mercury Sulphide and Mercury when toned in the Sulphide bath, making the final tone darker.

The easiest way to vary the proportion of Mercury Chloride is to prepare the bleaching bath in two solutions and vary the amounts of the B bath which contains the Mercury Chloride.

A. Potassium ferricyanide	1 oz.	or	100. c.c.
Potassium Bromide	120 grs.	or	100. c.c.
Water up to	9 oz.	or	1000. c.c.
B. Mercury bichloride	1 oz.	or	27.7 grms.
Potassium Bromide	1 oz.	or	27.7 grms.
Water up to	9 oz.	or	1000. c.c.
For pure black tones.			
A. Solution	160 mins.	or	10.5 c.c.
B. Solution	10 drms.	or	37.5 c.c.
Water	5 ozs.	or	147.5 c.c.
For cool brown tones			
A. Solution	160 mins.	or	10.5 c.c.
B. Solution	45 mins.	or	4.5 c.c.
Water	5 ozs.	or	147.5 c.c.
For warm brown tones			
A. Solution	160 mins.	or	10.5 c.c.
B. Solution	none		
Water	5 ozs.	or	147.5 c.c.

The fixed, washed and dried print is placed in one of the above bleaching baths

according to the tone desired. The print will bleach (leaving only a faint yellow image). With the first two baths rinse thoroughly after bleaching and pass through 3 consecutive changes of three minutes each in the following acid bath to remove the mercury solution which would otherwise remain in combination with the negative. The acid bath need not be used with bleacher No. 3.

Hydrochloric Acid	1 drm.	or	3.55 c.c.
Water	10 ozs.	or	28.4 c.c.

Rinse and re-develop in:

Stock Solution			
Pure Sodium Sulphide	2 ozs.	or	400. gms.
Water	5 ozs.	or	1000. c.c.

For use take ½ oz. stock solution to 10 ozs. water (10 c.c. stock to 200 c.c. water).

Toning action takes place very rapidly and should be followed by 10 to 15 minutes washing.

Photographic Digest

Dr. H. D'Arcy Power, F. R. P. S.

Photographic Exhibitions; London's Great Annual Shows 1933

Once more I have made one of my periodical visits to London to note photographic progress as reflected in the great exhibitions, and return to my country quarters a very weary man. One thousand eight hundred exhibits to critically view and mentally digest in four days of continuous work can only be reported in aggregates and Mr. Blank of Knownot—where must not take it amiss if I fail to mention his successful picture or promising invention. Notwithstanding the efforts of selecting committees the 1151 exhibits of the Royal Photographic Society, the 404 of the Salon and the 342 of the Professional Photographers Association can offer to the experienced eye only a very limited number showing transcendent beauty, striking effect, or great scientific value. If we compare the exhibits of twenty years ago with those of today we note at once a much higher level of general excellence, but also a leveling of effect. The technical advances in the manufacture of plates, films and papers have given the many an opportunity to easily attain a, to them, satisfying standard, but this brings with it a uniformity that can become monotonous. Hundreds of landscapes with the same motives, endless portraits with the last commercially conceived scheme of lighting, and then, in the effort to get relief appears the "stunt" man offering the world topsy-turvy, tipsy or indecent; anything to make you look. By diligently copying one another even these become wearisome. In the end the regular visitor to these exhibitions can only do as I shall here do, namely: confine his attention to those things that stand markedly out from the rest. With this understanding we will go round the three great shows.

The Exhibition of the Royal Photographic Society

Represents photography as a whole and is divided into the following sections located in the society's extensive building, namely:—

I. Pictorial Section, (A) Prints. (B) Lantern Slides.

II. Color Photography, Prints and Transparencies.

III. Natural history. Scientific and Technical photography. Natural history prints and transparencies. Photomicrographs. Radiographs. Astronomical and Aerial photography. Stereoscopic prints and Transparencies in monochrome and color. Technical Applications, including Survey and Record work. Press and Theatrical photography, Meteorological, Geological and Metallurgical Photography and Useful Photographic Devices.

IV. Kinematography.

Pictorial Section, Prints. 256 examples.

Although these number but 250 to 900 of the rest they form the attraction of the exhibition and though this 900 contain the essential part of photography it is safe to say that they are scarcely visited by the majority. What can we learn from this (thank the stars) not overloaded collection? Accepting it as typical in what direction is pictorial photography moving, what new movements, good or bad may we note here as compared with 1931 when I last visited the same exhibitions and reported the results in Camera Craft? Much then said could be repeated. I noted then the diminished number of stunts and prints of the New photography school and it is pleasant to note that they have largely disappeared from both the Salon and the Royal. While these crudities die the death of inanition other tendencies arise that we could well dispense. In the portraiture of the past we had too often stolidity and woodenness of expression, now there seems to be an excess swing of the pendulum in the other direction; the request to "look pleasant" is becoming "Please laugh" and in the otherwise excellent portraits by Leon de Vos (No. 1) and Douglas (16) it is obeyed; Dr. Julian Smith's "A National Hero" carries a justifiable expression of self satisfaction and "Studie" (6) by Eugen Lovy an unpleasant smirk, while we have all kinds of sad and disgruntled visages promiscuously scattered about. Now the aim of good portraiture should be to express the inner man and not passing moods; the laughing man is too often laughably, where there is no inner content as in a young baby it is another matter and of this Miss Daisy Snoddy's "Joy" (26) is a good example and so also in a little different manner is "Monsieur le Chef" by W. Fiske-Moore. Another unjustified perversion is an outcome of the Cinema "Close up" and perhaps of the shrinking sense of modesty of our age, I refer to the swelled heads if not "swellheads" that disfigure the hoardings and now invade our exhibitions. For a portrait to look natural it must be smaller than the face it portrays unless it is seen from such a distance as will effect a correction by perspective. Again special relations can never be disregarded and faces jammed up against their frame may satisfy their makers but never the sense of proportion that even the non-artistic public naturally possess. So much for the bad things but let me say that there is a great surplus of good if few striking pictures. Obviously it is impossible in the space allowed me to make any further review of individual pictures; the nudes and still-lifes are neither numerous or calling for special notice, while architecture and landscape keep up the reputation of past years.

Club Notes

Photographic Society of America

The Society has recently published an eight-page pamphlet describing in detail the aims, objects, structure, and plans of the organization. We regret that space does not permit our reproducing it here. If you have not seen it write immediately to 683 High St., Newark, N. J., for your copy.

Mr. Hillary G. Bailey informs us that the Newark Camera Club leads all other organizations with 15 of their members enrolled in the Society.

There is no point in waiting or hesitating to join. The usefulness of the Society must necessarily be in direct ratio to the size of its membership. Be a charter member—join today. The registration fee is $1.00, the yearly dues $5.00. If you can not send the whole amount at least send the registration fee as an indication of your support and intention to join at a future date.

Metropolitan Motion Picture Club

Miss Sophie L. Lauffer, whose charming enthusiasm for photography, whether movie or still, is so contagious, sends us news of the above mentioned club. We are sorry that space does not permit our recording the details of their many activities, but you may take our word for it, here is a really live organization that is doing things and going places. If you are a movie fan communicate with their secretary, Mr. Robert M. Coles, at 35 E. 20th St., New York, N. Y.

Leica Salon

The First Annual Leica Salon, a group of 50 prints from Leica negatives, may be seen at the rooms of Spindler & Sauppe, 88 Third Street, San Francisco, through Dec. 13th. The Salon is planned as an annual affair and is sponsored by Lugene, Inc. of New York. The prints will be one of the attractions at the next meeting of the Golden Gate Leica Club.

Golden Gate Leica Club

Over 50 members were present to listen to Mr. Oscar Busse, of the Schmidt Lithograph Co., who talked on "Color Filters". As his talk was illustrated, those present were able to have a graphic representation of the effect of various filters on different subjects, and many problems and questions with which the amateur is perplexed were thus answered.

Great interest was shown in some thirty-five prints which had been submitted at the previous meeting. Seven of these gained distinction as they had been selected as the best of the group when they were judged by the well-known photographer and manufacturer of fine photographic papers, Mr. Dassonville, of the Dassonville Co., Ltd. It is the good fortune of our club to look forward to hearing Mr. Dassonville talk on "Paper Negatives" at our November meeting.

Anyone interested in this organization can secure further information from William L. Shattuck, 162-28th Avenue, San Francisco.

Correspondence

Dear Sir:

I feel very much indebted to Mr. Harding for his article in October **Camera Craft** concerning the use of lithographic ink for toning down large and small areas of the finished print.

His suggestions are wholly practical, as I immediately demonstrated to myself. The finished result is extremely fine and work proceeds so fast as to make finishing a real pleasure.

Others who may be interested in this process have probably found, as I did, that the ink recommended, S-592, is quite blue and best suited to cold prints with a bluish cast.

The Geo. H. Morrill Co., 130 Fremont St., San Francisco, make up additional samples with the above in mind and with the following four inks can pretty well match the tone of most black and white prints:

Straight Commercial Black Litho Ink, Warm Black.
B-4547, Slightly Warm Black.
B-4548, Neutral Black.
S-592, Blue Black.

Cordially yours,
W. C. Day.

Dear Sir:

I have just gotten a letter from my relative in New York informing me that you had procured the copy of Robert Officer's "Zest" which he was so stricken with when he visited the Fair this summer.

I want to take this opportunity to express my appreciation of your assistance in this matter, and to express great surprise over the fact that you failed to charge your modest 10% fee for the service. Such a lack of sordidness won't get you anywhere in the business world, I fear.

Despite that fact, I trust that your print service is meeting with success, and I want to compliment you on the last issue of **Camera Craft.** To me it was the best issue I have seen of any photographic magazine from the point of view of both make-up and interesting, informative articles. I am sure that if I weren't able to keep up my subscription by winning occasional prizes in your competitions, I'd subscribe with cash—and that, I am told, is the sincerest form of tribute.

Most cordially yours,

J.H.

No fee is charged print purchasers, salon workers allow us a discount which covers expenses.—Ed.

Dear Sir:

Please give me the name and address of a naturalist photographer — one who would be likely to have photographs of Honey Ants in Mexico, Texas, or the Garden of the Gods. Also photographs of other kinds of ants doing interesting things.

I do not want the ants posed — but caught in their natural dramatic habits. I also need photographs of many another insect caught dramatically.

Here is the situation. I write nature articles for first rank magazines, but it is almost impossible to secure the sort of photographs we need for these. The editor must resort to drawings, which do not have the ring of truth that photographs have. I want to be able to refer editors, to photographers who have or are able to have the sort of photographs the article needs.

Just now, for a sold article, I need photographs of the Lycosa spider dragging her egg-case, of her turret, of her babies being carried on her back. Also of the Orange Argiope spider and her egg case. The praying mantis in the act of building her egg case. Ants in the act of caring for their babies, etc. Then for a Honey Ant article, I want photographs of the swollen ants hanging in their honey chamber, ants helping a swollen ant into position, honey ants being served on a platter as the Mexicans serve them; the honey ant home in the Garden of the Gods.

If the photographer does not have the particular sort of photograph I need, I want to know of one able to go into fields and woods and take photographs. This means he must know something of wild creatures' habits. Be a sort of naturalist himself.

Do you know of such a photographer, or a man whose hobby is that sort of work, without too much expense entailed?

Very truly yours,

JENNIE E. HARRIS

Box 83, Stratford, Penna.

Dear Sir:

First please allow me to congratulate you on your new make-up and also your articles. I speak with experience in publication and newspaper work. I have read **Camera Craft** since 1915 and I think your November issue is the best I have read. . .

Yours truly,

P.L.P.

Dear Sir:

. . . . . I opened my **Camera Craft** and discovered William Mortensen's "Projection Control." I don't know of anything which gave me more ideas which will be of help to me. The illustrations showing "before and after", and the text describing the operations inspired me to cancel a 250 mile trip scheduled so that I might start right to work on my days off.

The articles on fine grain developers and printing papers fit right in with my original slant on the business. I had my money's worth long before then but I turned another page and found D. I. Jack's idea for eliminating black spots from pin holes in negatives. That's a dandy and is made even better by the illustrations.

Last of all I found the announcement of the new Movieflood light, which is going to help me solve my lighting problems in home portraiture. All in all, it's the best single issue of any photographic magazine I ever saw and I speak with authority for at one time I pushed myself on reading every publication dealing with photography published in English!

Yours sincerely,

W.P.W.

Our Book Shelves

The Years Photography. Published by the Royal Photographic Society, London. $1.25 paper covers.

The pictures in this volume are selected from the annual salon of The Royal Photographic Society and are sixty-four in number. About half of these are from the Pictorial section and most of the others from the Natural History section with a few strictly scientific photographs. The Natural History photographs are of animals, birds, serpents, etc., and as far as we are concerned are every bit as "pictorial" as the pictures so designated. In fact this book is unique among the photographic annuals in showing outstanding photographs of this type. As would be expected by noting their source the pictures are of uniformly high quality. Murry Barford, F.R.P.S., contributes a discussion of the pictorial prints, Ralph Chislett, F.R.P.S., M.B.O.U., a discussion of the Natural History section, and J Dudley Johnston, Hon. F.R.P.S., and S. O. Rawling, D.Sc., F.I.C., F.R.P.S., supply brief estimates of the progress shown in the Lantern Slide, and Scientific sections respectively.

Modern Photography With Modern Miniature Cameras, by William Alexander. Published by American Photographic Publishing Co. of Boston. 142 pages. $2.00, cloth bound.

Here is a text book for the miniature camera user. Chapter headings will give a good idea of the scope of the volume. Vogue and Advantages of Miniature Cameras; Models and Accessories; Chemical, Optical, and Relevant Matters; Record, Competition, and Vacation Photography; Pictorial Photography; Portraiture; Action Photography; Journalist, Free Lance, and Commercial Photography; Enlarging and Slide Making; By-Paths in Miniature Photography; Appendix A, Exposure Troubles; Appendix B, Cold Weather Troubles.

Photographie 1933-1934. Published by Arts Et Metiers Graphiques, Paris. $6.00.

This volume contains approximately 110 large size reproductions, most of which might be described as in the advanced modern spirit. The bulk of the prints are of European origin, but six Americans are represented by 12 prints. Those who are interested in seeing a fairly complete statement of the scope, treatment, and subject matter of modern photography cannot afford to miss this book. The spiral wire binding is a novelty, and has the advantage of permitting the book to be completely opened without strain on the binding.

Painting Photographs on Sensitized Canvas, by Avenir Le Heart. Complete course $10.00.

This is not a course in coloring but in painting in which the finished result is an oil painting, in fact. Supplied with the course are 10 photographs printed on sensitized canvas. The ten lessons each describe in detail how to paint the scene over the photograph in opaque oil paints. The distinct advantage of this method lies in the fact that the photographic image eliminates all difficulties of drawing but is not evident in the finished product. Mr. Le Heart is well known for the success he has had in teaching the coloring of photographs by the same system on which this course is based.

The Book of the Miniature Camera, by George W. Hesse. Published by The Fomo Publishing Co., of Canton, Ohio. 57 pages. $.50, paper covers.

This is a handy little volume of information for the miniature camera user. The first section is devoted to exploring the possibilities of different types of picture making, such as Pictorial Portrait, Tele, and Micro-photography, and unusual shots such as stage and screen photography. There is quite a complete section describing cameras and equipment as well as chapters on Camera Technique, Exposure, Development, and Enlarging.

BROOKS
HALL